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**PARAGRAPH STRUCTURE AND TRANSLATION:
THE THEORY AND PRACTICE OF PARAGRAPH AND OTHER
HIGH LEVEL STRUCTURES IN ENGLISH AND RUSSIAN
NARRATIVE AND THE EFFECT OF THE TRANSLATION
PROCESS UPON THESE STRUCTURES**

by

MARY HELEN STEELE

Thesis presented for the degree of Ph.D.
in the Department of Slavonic Languages and Literatures
of the University of Glasgow

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ABSTRACT

Although a substantial amount of research exists on translation and on text structure, there are comparatively few works in which both subjects are combined; and to our knowledge, the effect of translation upon paragraph structure had never been thoroughly investigated.

This study is an investigation of the alterations to the paragraph structure of the source text introduced by translators when translating from Russian into English and from English into Russian.

In Chapter 1 we discuss linguistic and extralinguistic theories of relevance to translation, including the areas of pragmatics, norms and semiotic polysystem theory, and survey a range of theories of paragraph structure.

In Chapter 2 a corpus of 8 English source texts together with the corresponding Russian translations, and 8 Russian source texts together with the corresponding English translations, is analysed for alterations to paragraph structure occurring in translation affecting either speech or narrative structure.

Possible linguistic reasons for these alterations are examined in Chapter 3: the paragraph structure of the English and Russian source texts is compared for differences which could account for the alterations; and the paragraph structure of both is compared with non-translated texts in English and Russian. A high degree of similarity is found in the proportions of paragraph features across all groups, except in the area of paragraph length.

It was found that a combination of factors are regularly present at alterations to paragraph structure occurring in translation, including one-sentence paragraphs, paragraphs the length of which did not conform to the source text norm, and other features of paragraph construction. This supports the hypothesis that the translator tended to alter paragraphs in conformity with the norms of the source text.

In Chapter 4 we consider a higher level of factors which may promote or inhibit the the freedom of the translator to introduce alterations, such as the political and cultural climate in which the translation takes place, and the organization and production of translations.

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ACKNOWLEDGEMENTS

I would like to thank my supervisor, Dr. J. Fronek, for his advice and encouragement; the Edinburgh Association of University Women for providing a grant which enabled me to attend the 1990 CERA Chair for Translation, Communication and Cultures at the University of Leuven; Jonathan Fletcher for help with statistical analysis; and my family and friends for their much appreciated help and support.

Mary Steele, November 1992

DECLARATION

The content of Chapter 4 is partly based on a research paper presented to the 1990 CERA Chair for Translation, Communication and Cultures at the University of Leuven, and subsequently submitted for publication.

INTRODUCTION

'Translate means put over, *traducere navem*. Whoever is about to set sail, to man a ship and to take her under full sail across to unknown shores, should not be surprised to arrive in another land where another wind blows.'¹

(I) PURPOSE AND ORGANIZATION

The context in which this study takes place is one of considerable development in the disciplines of textlinguistics and translation studies and increasing interdisciplinary research in which the two are combined. Thus far, however, there has been little research carried out in the area of paragraph structure and the ways in which it may be affected by the process of translation. The specific purpose of this study is to account for alterations to paragraph structure which arise in the translation of Russian fictional prose into English and, to a lesser extent, in the translation of English fictional prose into Russian. It is suggested that a number of factors may be involved in the motivation of alterations to paragraph structure in translation, and each of these possible factors is studied, ranging from those arising from the actual text structure, to those arising from the cultural context in which the translation occurs.

¹Jacob Grimm, in Albrecht Neubert, *Text and Translation*, Übersetzungswissenschaftliche Beiträge, 8 (Leipzig, 1985), p. 154.

In Chapter 1 we give a detailed background to the present study. In the first part we discuss the influence of developments in linguistics upon the study of translation, focussing particularly upon the influence of structural linguistics; research in translation and linguistics in the Soviet Union; research combining textlinguistics and translation; and the application of pragmatics, norms and polysystem theory to translation. In the second part of the chapter we discuss various views of paragraph structure. Of particular interest is the relationship of orthographic paragraph structure to semantic structure as an alteration of orthographic structure in translation may involve an alteration of semantic structure.

In Chapter 2 we make a distinction between narrative paragraphs and speech paragraphs, and give examples of alterations to both. We identify the narrative and speech alterations to paragraph structure in a corpus of eight source texts in English and eight source texts in Russian and the corresponding target texts in Russian and English. Full details of this analysis and subsequent analyses are given in the appendices. The Russian texts which form the basis of the study belong to the period between Stalin and Andropov (1953-1983). The English and American texts were also taken from this period as far as possible.

In Chapter 3 we consider the first hypothesis to account for the alterations identified in Chapter 2. It is suggested that the alterations may result from difference in paragraph structure norms between the source language and the target language. To test this hypothesis the paragraph structure of the source texts was compared with the paragraph structure of a wider range of

texts in the same language: a further eight texts in English and eight texts in Russian were analysed, which, as far as could be ascertained, had not been translated into Russian or English. The first twenty paragraphs were examined for various features associated with paragraph construction; and the number of words in first fifty paragraphs was noted. Conclusions were drawn from the results of these analyses.

In Chapter 4 a higher level of factors is considered from the areas of pragmatics, norms and polysystem theory, which may account for paragraph alterations. These factors are applied to three groups of translations: translations from Russian into English published outside the Soviet Union; translations from Russian into English published within the Soviet Union; and translations from English into Russian published within the Soviet Union. In the second part of the chapter the translations of two novels by Maxim Gorky are studied, two of which were published in the Soviet Union and two of which were published outside the Soviet Union. The results are considered in the context of the findings of the study as a whole.

(II) DEFINITION OF TERMS

The definitions of a number of terms of central importance to this study are defined below, while the remainder are given in further chapters:

TEXT: A comprehensive definition of the term text is given by de Beaugrande and Dressler who define a text as 'a communicative

occurrence which meets seven standards of textuality'.² These seven standards include linguistic cohesion; semantic coherence; intentionality (the producer having a plan); acceptability (to the receiver); informativity; situationality (being relevant to the situation); and intertextuality (relating to other texts).³

The term TEXTLINGUISTICS will be used in the following chapters to refer to the particular sub-branch of linguistics in which units at or above the level of the sentence and relations between units at or above the level of the sentence are studied.⁴

The term DISCOURSE is used in various senses. In its general sense, it includes 'all those aspects of communication which involve not only a message or text but also the addresser and addressee, and their immediate context of situation. Discourse would therefore refer not only to ordinary conversation and its context, but also to written communications between writer and reader'⁵ According to this definition discourse is a more general term which *includes* text as defined above.

This distinction is not accepted by some linguists including de Beaugrande and Dressler, however, who prefer to use the term discourse to refer to spoken communication and text for written communication.⁶

In this study the term discourse is used in the more general sense described above.

²Robert de Beaugrande and Wolfgang Dressler, *Introduction to Textlinguistics* (New York, 1981), p. 3.

³de Beaugrande and Dressler, pp. 3-11.

⁴Katie Wales, *A Dictionary of Stylistics* (Essex, 1989), p. 461.

⁵Wales, p. 129.

⁶Wales, p. 130.

The term DISCOURSE ANALYSIS is used to refer to the systematic examination of such communication.

TRANSLATION has been variously defined. The development of definitions of translation is given by Shveitser.⁷ Perhaps the most well-known definition is that proposed by Roman Jakobson: 'Interlingual translation or translation proper is an interpretation of verbal signs by means of some other language' as opposed to what Jakobson describes as intralingual translation or rewording: 'Intralingual translation or rewording is an interpretation of verbal signs by means of other signs of the same language'.⁸

Translation has also been defined more specifically as 'the replacement of ST, a text encoded in one natural language, SL, by TT, a text encoded in another language, TL, providing that a certain relationship obtains between the two texts. Nowadays, that relationship is most commonly designated equivalence. ... Thus a translation is a (linguistic) text in one language which is equivalent to another text in another language'.⁹

PARAGRAPH: The following definition, taken as the basis of this study, is that given in the *OED*:

A distinct passage or section of a discourse, chapter or book, dealing with a particular point of the subject, the words of a particular speaker, etc.,

⁷А. Д. Швейцер, Теория перевода, (Moscow, 1988), pp. 67-75.

⁸Roman Jakobson, 'On Linguistic Aspects of Translation' in *Words and Language, Selected Writings*, 8 vols (The Hague, 1971), II, p. 261.

⁹Gideon Toury, 'Translated Literature: System, Norm, Performance', *Poetics Today*, 1, nos. 1-2 (1979), 9-27, p. 10.

whether consisting of one sentence or a number of sentences that are more closely connected with each other than with what stands before and after. Such a passage was at first usually indicated by the mark described above; but afterwards, as now, by beginning on a new line, which is indented or set back by the space of an 'em-quad', and ends without running on to the next passage; hence, in reference to typography or manuscript, a paragraph is a portion of the text between two such breaks; but in a less technical sense, it is sometimes applied to any passage which, from its nature, might or ought to be so indicated in writing or printing.

(III) ABBREVIATIONS

Throughout the study the following abbreviations are used:

SL: Source Language

TL: Target Language or RL: Receptor Language

ST: Source Language Text

TT: Target Language Text

(IV) CONTRIBUTION OF PRESENT RESEARCH

In the following chapters we aim to give an account of theoretical writing on paragraph structure; to describe some of the recent Soviet models of translation; to analyse alterations to orthographic

paragraph structure, which has not been dealt with in detail as a translation issue, and to consider the possible reasons for alterations from the areas of textlinguistics, pragmatics and polysystem theory.

CHAPTER 1

REVIEW OF RELATED RESEARCH

(I) LINGUISTICS AND TRANSLATION

To give the background to the present study in the following sections we discuss - (A) the influence of structural linguistics and transformational grammar upon translation (B) Soviet research in linguistics and translation (C) studies combining textlinguistics and translation and (D) contributions from pragmatics, the study of norms, and polysystem theory to translation.

(A) Linguistics and Translation - Structural and Transformational Approaches

Recent studies in translation and linguistics have contained criticism of the influence of structural linguistics upon translation.¹ Under the general heading of structural linguistics, however, the discussions tend to focus upon only one approach, whereas there has been more than one approach of varying relevance to translation. The difference between the senses in which the term 'structural linguistics' has been used is defined by

¹Robert de Beaugrande, *Factors in a Theory of Poetic Translating*, *Approaches to Translation Studies*, 5 (Assen, 1978), pp. 7-9.
 Basil Hatim, *Discourse and the Translator* (New York, 1990), pp. 25-29.
 Albrecht Neubert, *Text and Translation*, *Übersetzungswissenschaftliche*, 8 (Leipzig, 1985), pp. 13-14.

Lepschy. Firstly, there is the general sense in which all observations about language are structural, that is they pertain to language patterns. Secondly, there is a the more restricted sense 'in which 'structural linguistics' designates those trends of linguistic thought this century which deliberately and explicitly tried to gain an insight into the systematic and structural character of language'. The third sense in which structural linguistics has been used 'applies mainly to Bloomfieldian American linguistics, particularly of the forties and fifties. Such linguistics is ... interested mainly in the *classification* of the items it identified through the *segmentation* of the spoken chain'.²

It is the third approach above, described here as Bloomfieldian American linguistics, or structural *descriptive* linguistics which is under consideration when 'structuralism' has been criticised in relation to its effect on translation studies. The approach of Prague School structuralism, however, corresponding to Lepschy's second definition of structural linguistics, has contributed greatly to the development of translation studies in several areas.

(a) PRAGUE SCHOOL STRUCTURALISM

The functional approach of the Prague School in which the various functions of linguistic activity were analysed has been widely adopted and developed in subsequent linguistic theory, not least in the development of the discipline of pragmatics, and has also come to occupy an important place in translation theory.³ By

²Guilio C. Lepschy, *A Survey of Structural Linguistics* (London, 1972) p. 36.

³Christiane Nord, *Text Analysis in Translation: Theory, Methodology, and Didactic Application of a Model for Translation-Oriented Text Analysis*,

comparing the function of the source text in the source culture with the function of the target text in the target culture, for example, the reasons for certain translation strategies become apparent. The application of this to the translation of Russian-English texts is discussed in Chapter 4.

The Prague School studies of functional sentence perspective beginning with the work of Mathesius on word order in Czech,⁴ and particularly associated with Firbas and Daneš,⁵ together with the study of intersentential relationships introduced the concept that has now come to be known as the organisation of discourse and is central to the disciplines of textlinguistics and discourse analysis. The relationship of functional sentence perspective to translation has also been investigated.⁶

The study of text reception and of aesthetic norms and semiotics, pioneered in connection with the Prague School by Mukařovský and Roman Jakobson, among others, have subsequently been developed as independent disciplines and have also more recently been applied to translation.⁷ (See Section (D) and Chapter 4).

Amsterdamer Publikationen zur Sprach und Literatur, 94, translated by Christiane Nord and Penelope Sparrow (Amsterdam, 1991).

⁴Vilém Mathesius, 'Functional Linguistics', translated by L. Dušková, in *Praguiana: Some Basic and Less Known Aspects of the Prague Linguistic School* (Prague, 1983) [Czech lecture 1929], pp. 121-142.

⁵*Papers on Functional Sentence Perspective*, edited by F. Daneš (Prague, The Hague, 1974).

⁶*Theory and Practice of Translation*, edited by Lillebill Grähs et al. (Berne, 1978).

⁷Jan Mukařovský, *Aesthetic Function, Norm and Value as Social Facts*, translated by Mark E. Suino, Michigan Slavic Contributions, 3, (Michigan, 1970), [Czech text 1936].

Thomas G. Winner, 'Jan Mukařovský: The Beginnings of Structural and Semiotic Aesthetics', in *Sound, Sign and Meaning. Quinquagenary of the Prague Linguistic Circle*, edited by L. Matejka, Michigan Slavic Contributions, 6 (Michigan, 1978), pp. 433-455.

Besides the indirect but profound influence which the structuralism associated with the Prague School has exercised on translation, there were also studies dealing directly with the subject of translation itself. Arguably the best known of these studies is that of Roman Jakobson,⁸ in which he gave his well-known definitions of translation from a semiotic perspective; but there were also studies by other scholars⁹ and several lectures were given on various translation issues.¹⁰

Structuralism, in its Prague School form, was not a hindrance but has in fact been a source of continuing relevance to translation studies, not only for its work on translation, but for its work on related disciplines which have been applied to translation.

(b) STRUCTURAL DESCRIPTIVE LINGUISTICS (BLOOMFIELDIAN AMERICAN LINGUISTICS)

The main emphasis in structural descriptive linguistics, or Bloomfieldian American linguistics, was upon the formal description and taxonomy of language structures. The focus was not upon language as it is used, but upon the language system itself - not the study of *parole*, but of *langue*. This emphasis, together with other aspects of the structuralist descriptive approach, gave rise to certain obstacles which hindered the development of a theory of translation.

⁸Roman Jakobson, 'On Linguistic Aspects of Translation' in *Words and Language, Selected Writings*, 8 vols (The Hague, 1971), II, pp. 260-266.

⁹For example, Vladimír Procházka, 'Notes on Translating Technique', translated by Paul L. Garvin, in *A Prague School Reader on Esthetics, Literary Structure and Style*, selected and translated by Paul L. Garvin (Washington, 1964), pp. 93-112.

¹⁰A list of lectures is given in: F. W. Galan, *Historic Structures: The Prague School Project, 1928-1946* (London, 1985), pp. 207-214.

The first problem concerned the question of meaning. The sound systems and morphology of languages were the first areas to be studied as they lent themselves more readily to systematic classification. Both these levels were analysed in terms of morpheme distribution, and the same approach was applied to the syntactic level. The question of meaning, or 'semantic level' was considered too complex to include at this stage, however. The exclusion of the aspect of meaning created problems for an analysis of translations, however, as meaning is involved in almost all of the decisions made by a translator.¹¹

A translator's decisions involve not only the meaning or semantic level, however, but also the syntactic and sometimes the phonological level as well - in the translation of poetry, for example. The continual mixing of the various levels and balancing one against the other posed a problem for the structuralist descriptive model in which these levels were described separately.¹²

The systematic descriptive approach tended to exclude variables, such as the context in which translation takes place. This left out a great deal of important information, however, for, as de Beaugrande observes 'Language items...behave only partially in accordance with fixed rules, and partially in response to variable and complex factors'.¹³ Furthermore, the focus in structural descriptive linguistics was mainly upon describing single language systems, whereas the decisions a translator makes constantly involve two languages.¹⁴

¹¹de Beaugrande, pp.8-9.
Hatim, p.25.

¹²de Beaugrande, p.9

¹³de Beaugrande, p.8

¹⁴de Beaugrande, p.9

There were some applications of structural descriptivist theory to translation, the most well-known being that of J. C. Catford.¹⁵ In *A Linguistic Theory of Translation*, he applies the linguistic theories of M. A. K. Halliday and J. R. Firth to translation. Although innovative in its combination of the two disciplines, Catford's work is limited by the general limitations of the framework described above. In particular the view of meaning which he adopts presents significant problems for translation. He writes: 'in terms of the theory of meaning which we make use of here - a theory deriving largely from the views of J. R. Firth - the view that SL and TL texts 'have the same meaning' or that 'transference of meaning' occurs in translation is untenable'.¹⁶ If meaning could not be transferred between languages, and if the formal categories frequently did not correspond, the conclusion that some linguists drew was that translation was impossible.¹⁷ Georges Mounin and many others criticised such a view, however, pointing out the embarrassing fact that translations exist in spite of this 'impossibility':

si l'on accepte les thèses courantes sur la structure des lexiques, des morphologies et des syntaxes, on aboutit à professer que la traduction devrait être impossible. Mais les traducteurs existent, ils produisent, on se sert utilement de leurs productions. On pourrait presque dire que l'existence de la

¹⁵J. C. Catford, *A Linguistic Theory of Translation* (Oxford, 1965).

¹⁶Catford, p.35.

¹⁷Hatim, pp. 29-31.

traduction constitue la scandale de la linguistique
contemporaine¹⁸

As the comment from Mounin indicates, the very existence of translations drew attention to the limitations of structural descriptive linguistic theory. In the 1950's a new approach began to take over which appeared to be more promising - the transformational grammar approach.

(c) TRANSFORMATIONAL GRAMMAR

One of the main disadvantages of the structural descriptive approach had been that it required the description of vast numbers of syntactic combinations. Transformational grammar in its earliest Chomskian version offered a solution to this problem by reducing the large quantity of syntactic combinations to a relatively small number of basic syntactic combinations or 'kernels', to which certain transformational rules were applied to produce more complex syntactic combinations.¹⁹

There were certain aspects of the transformational grammar approach that presented problems for its application to the translation process. As in the structural descriptive approach only single languages were analysed;²⁰ the question of meaning, of central importance to translation, has been problematic in transformational grammar;²¹ and another significant limitation from the point of view of the present study was that as in

¹⁸Georges Mounin, *Les problèmes théoriques de la traduction* (Gallimard, 1963), p.8.

¹⁹Lepschy, pp. 127-128.

²⁰de Beaugrande, pp. 10-11.

²¹Lepschy, pp. 133-134.

structural descriptive linguistics, the largest unit to be analysed was the sentence, usually without taking the context into account.²²

Despite these difficulties, transformational grammar offered certain concepts which could contribute to translation theory. The most well-known application of concepts from early Chomskian transformational grammar is that of Eugene Nida, although Nida's definition of transformation as 'a grammatical process by which kernels are restructured into a surface structure of appropriate style, following transfer'²³, differs from the more formal transformations of transformational grammar, especially in its later developments.

He puts forward a model of translation in which the surface structures of the source text are reduced to basic kernels, indicating the relationships of these kernels to one another; the message is then transferred at near-kernel level into corresponding kernels belonging to the target language, again indicating the relationships between the kernels.²⁴ Various semantic and structural²⁵ adjustments are then applied to create a target text that conforms to the target culture.

Nida's approach has been criticised on the grounds that 'there is no basis within the theory for deciding whether two languages would apply the same transformations to a basic kernel or perhaps very different ones'.²⁶ This indicates a major weakness in the application of the transformational concepts to

²²Hatim, p. 32.

²³Eugene A. Nida and Charles F. Taber, *The Theory and Practice of Translation* (Leiden, 1969), p. 210.

²⁴Nida and Taber, pp. 39-40.

²⁵ Nida and Taber, pp. 105-119.

²⁶de Beaugrande, pp. 11-12.

translation. The same criticism can be made of the theories which represent a development of Nida's model, such as the 'meaning-based translation' approach.²⁷

Although limited by the framework of transformational grammar upon which their model was based, the work of Eugene Nida and Charles Taber represents a major contribution both in the application of linguistic theory to the translation process and in their work on textlinguistic aspects of translation, both of which may be seen in following sections. (B) and (C) below.

SUMMARY

Concepts from different structuralist approaches and from transformational grammar have all contributed to varying extents to the study of translation. One of the most enduring contributions has come from the Prague School, at least as much for its work in areas related to translation as for its work on translation itself. The structural descriptive approach and the subsequent transformational grammar models have been of more limited application to translation, but have been of much value in that translation was viewed as a process which could be described in linguistic terms, rather than on an individual basis which has and still does characterize a great deal of the work written on translation.

²⁷Mildred L. Larson, *Meaning-based Translation: A Guide to Cross-language Equivalence* (New York, 1984).

John Beekman and John Callow, *Translating the Word of God* (Grand Rapids, Michigan, 1974).

(B) Soviet Research in Linguistics and Translation

There has been a long history of studying translation phenomena in the Soviet Union.²⁸ Various reasons, cultural and political have contributed to the emphasis on translation practice and theory both in the Soviet Union and the other countries belonging to what was the Eastern bloc. A great deal has been written on translation in the Soviet Union and in Czechoslovakia.²⁹ In this section we discuss some aspects of Soviet translation theories of relevance to the present examination of paragraph structure alterations in translation.

(a) BARCHUDAROV

The model of translation proposed by L. S. Barchudarov³⁰ is similar in certain respects to that of Nida in that the issue of meaning is of central importance to his work. Like Revzin and Rozentsveig,³¹ he views translation as a semiotic process.³² In contrast to Catford's view of meaning as restricted to particular languages, Barchudarov sees meaning as transferable between languages, and sees translation as the process in which an utterance in one language may be transformed into an utterance in another language with the content plane (meaning) remaining

²⁸Гиви Гачечиладзе, Введение в теорию художественного перевода (Tblisi, 1970), pp. 113-187.

²⁹For this section we have consulted the following analysis: Maria Koptjevskaja-Tamm, *Linguistic Translation Theory in the Soviet Union (1950-1980's): A Review*, Reports from the Institute for Interpretation and Translation Studies, 2 (Stockholm, 1989).

³⁰Л. С. Бархударов, *Язык и перевод* (Moscow, 1975).

³¹И. И. Ревзин, В. Ю. Розенцвейг, *Основы общего и машинного перевода* (Moscow, 1964).

³²Бархударов, pp. 9-10.

invariable: 'переводом называется процесс преобразования речевого произведения на одном языке в речевое произведение на другом языке при сохранении неизменного плана содержания, то есть значения'.³³

This invariability cannot be complete, however, since some changes (loss) to the meaning of the original cannot be avoided in the translation process.³⁴

Within the meaning or the content plane Barchudarov distinguishes three types of meaning: referential or denotational meaning, pragmatic meaning and intralinguistic meaning. In translation these types of meaning are usually retained in differing degrees, forming a hierarchy (порядок очередности передачи значений) with referential meaning being primarily retained, pragmatic meaning to a lesser extent, while intralinguistic meaning usually disappears. This hierarchy may vary from text to text, however, and for each text a hierarchy of importance may be established for these different types of meaning which will aid a translator when deciding which type of meaning to prioritise in a translation decision. One example of the relevance of this for the present study is the possibility that Soviet translators might have had a different importance hierarchy to that of non-Soviet translators.

The question of units of translation is one which Barchudarov deals with at some length. He argues that translation may occur between units at the level of phonemes, morphemes, words, word combinations, sentences and entire texts.³⁵ Barchudarov does not specifically include a unit between the levels of sentence and text,

³³Бархударов, p. 11.

³⁴Бархударов, pp. 11-12.

³⁵Бархударов, pp. 174-185.

which would be of interest for the present study, but there may be an indication of this in his description of translation at the level of the text or text extract: 'имеют место и такие случаи, когда ... единицей оказывается весь переводимый текст в целом, то есть вся группа самостоятельных предложений, объединенных в пределах одного речевого отрезка'.³⁶

Translation at such a level, he writes would be a rare occurrence in prose, but a frequent occurrence in the translation of poetry. This division of units is similar to that of Vengerovskaya, but Roganova assigns a place in such a hierarchy to a unit between the sentence and the entire text.³⁷

(b) KOMISSAROV

The approach of V. N. Komissarov to translation differs from that of Barchudarov in that while Barchudarov emphasises the role of the translator and extralinguistic factors, Komissarov focuses upon the interaction of the two language systems, taking a systemic approach to the translation process. He argues that Barchudarov and other linguists have placed too much emphasis on the role of the translator and extralinguistic factors, to the neglect of investigating systemic factors.³⁸ What is needed, according to Kommissarov, is a communicative-linguistic analysis of translation, which would have the dual function of accounting both for systemic factors and for the specific features of

³⁶Бархударов, р. 184.

³⁷Г. Ф. Венгеровская, К определению единицы художественного перевода, *Вестник КГУ, Серия филологии и журналистики*, 7, 1965, р. 135.

З. Е. Роганова, *Перевод с русского языка на немецкий*, (Moscow, 1971), pp. 31-32.

in Комиссаров, *Лингвистика перевода* (Moscow, 1980), pp. 141-143.

³⁸Комиссаров, pp. 26-29.

translation as an interlingual communicative process: 'рассмотрение перевода как особого вида речевой коммуникации дает возможность, с одной стороны, обнаружить, что в переводе, как и в речевом общении с помощью одного языка, решающая роль принадлежит структуре и правилам функционирования языка (или языков), а с другой,- выявить специфические особенности использования языка при межкультурной коммуникации'.³⁹

One of the main contributions of the work of V. N. Komissarov has been the classification of different types of equivalence that may exist between a ST and its corresponding TT. Equivalence, for Komissarov as for several Western translation theorists, is not a theoretical a priori construct, but a relationship that is discovered empirically, by comparing and classifying the types of correspondence which exist between a ST and a TT. This represents a more complex analysis of the relationship between a ST and a TT than the traditional literal/free or literal/adequate/free descriptions. Komissarov uses this as a basis for a general typology of translation equivalence, consisting of the following main types:

1) Equivalence of communicative goal

The TT may retain only the communicative goal of the ST, expressing the predominant language function⁴⁰ of the ST. The extralinguistic situation to which they refer is different, however, and the lexical and syntactic structure is altered in the translation process. This is particularly seen in the translation of puns etc.

³⁹Комиссаров, p.29.

⁴⁰As defined in: Roman Jakobson 'Linguistics and Poetics', in *Style in Language*, edited by Thomas A. Sebeok (Cambridge, Massachusetts, 1960), pp. 350-377.

The example given by Komissarov is the translation of: 'Do you take me for a fool?', as -Что я маленькая, что ли?'⁴¹

2) Equivalence of communicative goal and identification of extralinguistic situation

The TT may retain the communicative goal and may refer to the same extralinguistic situation, but the lexical and syntactic structures may have been altered. Ex. 'He answered the telephone - Он снял трубку'.⁴²

3) Equivalence of communicative goal, identification of extralinguistic situation and mode of describing the situation.

Although the lexical and syntactic structures do not correspond in this form of equivalence, the ST and TT utterance have a closer semantic connection than is the case in 2). They may be connected by paraphrase, by an implicit/explicit relationship etc. e.g. 'That will be bad for you - Это может для вас плохо кончиться'.⁴³

4) Equivalence of communicative goal, identification of situation, mode of description and syntactic structure.

In this form of equivalence the syntactic structures of the ST and TT may not be identical, but they may be related by means of syntactic transformations. e.g. 'I told him what I thought of her. - Я сказал ему *свое мнение* о ней'.⁴⁴

5) Equivalence of communicative goal, identification of situation, mode of description, syntactic structure and lexical structure.

⁴¹Комиссаров, р.59.

⁴²Комиссаров, р. 70.

⁴³Комиссаров, р. 80.

⁴⁴Комиссаров, р. 87.

This form of equivalence applies to translation that is as close as possible to word for word translation.e.g 'The house was sold for 10 thousand dollars. - Дом был продан за 10 тысяч долларов'.⁴⁵

Komissarov also discusses pragmatic aspects of the translation process. Of particular interest here is the argument that pragmatic considerations such as the readership, publisher, commercial, political factors affect the kind of translation produced. This subject is discussed in more detail in Section (D) below and in Chapter 4.

(c) SHVEITSER

Shveitser⁴⁶ proposes a 'dynamic' theoretical model of the translation process. He adopts the concept of dynamic equivalence associated with Nida, that is, that the TT produces a similar response among the target receptors as the ST among the source receptors. His concept of meaning comprises denotational meaning (reflecting the extralinguistic situation), connotational meaning (the functional, stylistic and expressive flavour of an expression), and pragmatic meaning (reflecting the relationship between a linguistic expression and the participants of the corresponding speech act).

Shveitser's model comprises three sub-models, depending upon the type of ST-TT transformation required. The transformations range from the simple syntactic transformations

⁴⁵Комиссаров, p, 95.

⁴⁶А. Д. Швейцер, *Перевод и лингвистика*, (Moscow, 1973).

with limited applicability, to the more complex lexicosyntactic transformations - the Meaning \rightleftharpoons Text model- and up to the most complex semantic transformational or Situation \rightleftharpoons Text model with the widest applicability. The aim of these models is to describe the operations performed by the translator in situations of 1) morphological 2) derivational 3) syntactical restrictions in the TL 4) Restrictions on lexical compatibility in the TL or 5) Topic-comment structure.

These situations from 1-5 requiring various transformations may be described as the structural incompatibilities of the two languages. There are other situations, however, which require the three types of transformations. These situations are less strictly linguistic. They include differing means of expressing the same language function (e.g. alliteration in English, rhyme in Russian); differing means of achieving a similar stylistic effect; and pragmatic differences such as those which influence a translator to add or delete information depending on the target receptors etc.

Shveitser (1988), following Levý⁴⁷ sees translation as a decision process consisting of two main stages, the first consisting of the outworking of a translation strategy and the second consisting of the concrete linguistic embodiment of this strategy. At both stages the decisions are made with regard to a given configuration of linguistic and extralinguistic determinants of translation and their interrelations.⁴⁸

At the first stage decisions have to be made concerning a choice of translation strategies. Such choices are, for example, the

⁴⁷Jiří Levý, 'Translation as a Decision Process' in *To Honor Roman Jakobson*, Janua Linguarum 32, 2 vols(The Hague, 1967) i, pp. 1171-1182.

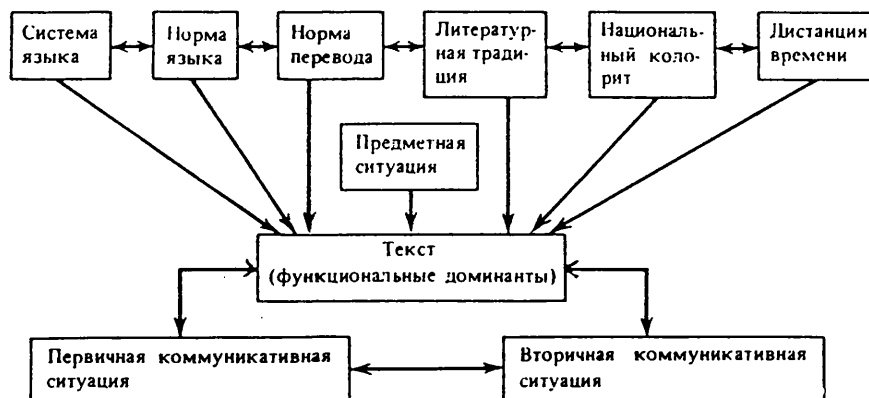
⁴⁸А. Д. Швейцер, *Теория перевода* (Moscow, 1988), p. 65.

choice between a translation that is closely related to the formal structure of the source text and a translation that departs from the formal structure of the source text. Among the factors which may influence this choice are the genre of the text, the purpose of the translation, e.g. a translation to be read or for the stage; the social norm of translations characteristic of a particular era, for example.

Other factors relevant at this stage are decisions taken with regard to certain aspects of the original which must be primarily reflected in the translation. The translator must establish hierarchy of values, allowing him to define those features of the original which are the most important (cf. Barchudarov's importance hierarchy above).

The second stage also involves a series of choices corresponding to certain criteria and conditioned by the general translation strategy. The linguistic factors are related to the extralinguistic factors in a series of interrelated chains of filters (selectors) forming the final variant of the translation. This is presented in the following diagram which shows the interrelations but not the sequence of steps.

Figure 1 Linguistic and Extralinguistic Factors in Translation



In the above model the text is affected by all of the determining factors of translation. The text appears both as the source text in the primary communicative situation and as the final text in the secondary communicative situation. The same filters take part in the interpretation of the source text and the formation of the final context: the language system, the language norm, the literary tradition, the national colouring, the distance in time, the first communicative situation and the second communicative situation and the topic situation. As well as being acted upon in the first and second communicative situations, the text also is one of the factors determining these situations. All of the factors may not be explicitly expressed in the text: the subtext, presuppositions and implications play an important role; however, they may be discerned with the help of the background knowledge of the interpreter. Thus it is through the text itself in this model that the interrelationship between linguistic and extralinguistic factors is expressed.⁴⁹

The above model leads Shveitser to the following definition of translation as:

-однонаправленный и двухфазный процесс межъязыковой и межкультурной коммуникации, при котором на основе подвергнутого целенаправленному («переводческому») анализу первичного текста создается вторичный текст (метатекст), заменяющий первичный в другой языковой и культурной среде;

-процесс, характеризуемый установкой на передачу коммуникативного эффекта первичного

⁴⁹А. Д. Швейцер, *Теория перевода* (Moscow, 1988), pp. 64-67.

текста, частично модифицируемой различиями между двумя языками, двумя культурами и двумя коммуникативными ситуациями.⁵⁰

Shveitser also discusses pragmatic aspects of translation. This subject is discussed in more detail in Section (D) below and in Chapter 4.

(d) L'VOVSKAYA

Z. D. L'vovskaya has developed a communicative functional model of the translation process.⁵¹ Central to her model is the concept of a tripartite content structure which is transferred in the translation process. The three components of the content structure consist of the speech situation, the pragmatic structure and the semantic structure.

The pragmatic component is extralinguistic and concerns the communicative intention of the author. The semantic component is linguistic and is the means whereby the author's communicative intention is realized in the text. Both the semantic and the pragmatic components have their own hierarchical structure. In relation to each other there is a hierarchy in which the semantic structure comes below and depends upon the pragmatic structure. This affects translation theory very much, for it explains why the semantic structure of the ST may, and in some cases must, be

⁵⁰А. Д. Швейцер, *Теория перевода* (Moscow, 1988), p. 75.

⁵¹З. Д. Львовская, *Теоретические проблемы перевода* (Moscow, 1985). We were unable to obtain the original and the material comes from Koptjevskaja-Tamm's description of this translation theory in: Maria Koptjevskaja-Tamm, *Linguistic Translation Theory in the Soviet Union (1950-1980's): A Review*, Reports from the Institute for Interpretation and Translation Studies, 2 (Stockholm, 1989) pp. 52-55.

altered in translation. Another important implication of this hierarchical relationship is in the area of translation equivalence: *'to judge whether a text in the TL is a translation equivalent of the SLT, whether the two texts have the same content, it is not sufficient to compare them at the sentence level, i.e., on the level of separate sentences, but the whole pragmatic-semantic structure of the two texts should be taken into consideration'*.⁵² (my italics)

The speech situation is the third component of the content structure and it comprises the 'situation of communication (including the author of the text, his goal, the place and the time of communication, the receiver of the text) and the object situation described in the text (including its participants, its time and place, etc.)'.⁵³

L'vovskaya's definition of an adequate translation is similar to that of Barchudarov in that the criterion is that the content structure remains more or less the same; more specifically, that two of the elements of the content structure - the speech situation and the pragmatic substructure - remain the same while the semantic substructure may be altered. Semantic transformations may be required if the SL and the TL differ at the level of system, norm or usage.

L'vovskaya sets out three criteria for semantic transformations if they are to lead to equivalence in the translation. They are similar to those advocated by the target-oriented school of translation studies in Western Europe. The criteria are the following:

⁵²Kopjevskaja-Tamm, p. 52.

⁵³Kopjevskaja-Tamm, pp. 52-53.

1) Translation transformations lead to translation equivalence if they leave the relation between the pragmatic and the semantic components of the SLT as a whole intact.

Thus, certain seemingly unmotivated changes in separate sentences turn up as justified and successful from the point of view of the whole text, while successful translations of separate sentences may distort its structure .

2) Translation transformations lead to translation equivalence if they ensure that the TLT's semantic substructure corresponds to the relevant elements of the speech situation and to the norms of speech behaviour accepted in the TL community for this situation (among other things, it is necessary to take into consideration the difference in the background knowledge of the SL and TL speakers and, accordingly, to accomplish a pragmatic adaptation of the SLT).

3) Translation transformations lead to translation equivalence if their result is a correct text in the TL, i.e., if it satisfies the TL conditions for semantic and grammatical correctness *and is built according to the TL rules of discourse organization*⁵⁴ (my italics throughout).

In the following chapters we will be examining the relevance of the first and the third criteria in particular as an explanation of apparently unmotivated alterations in translation not at sentence level, but at paragraph level.

⁵⁴Kopjevskaja-Tamm, pp. 54-55.

SUMMARY

A distinctive feature of Soviet writing on translation has been the development of a comprehensive analysis of translation, beginning with almost entirely linguistic accounts of the translation process and expanding to include extralinguistic factors pertaining to the translator and receptor, the source and target cultures etc. In the breadth of their scope the East European approaches in general differ from Western approaches which until recently have tended to be set within either literary or linguistic theoretical frameworks.

(C) Studies Combining Translation and Textlinguistics

In this section we briefly consider some widely recognised Western applications of textlinguistic concepts to translation. A more detailed examination of the application of one textlinguistic model to translation is given in Chapter 3. There is a considerable degree of overlap between the disciplines of textlinguistics, pragmatics and semiotics, and the latter two are discussed in more detail in Section D and in Chapter 4.

One of the earliest attempts to investigate the relevance of text structure to the process of translation appeared in *Toward a Science of Translating* by Eugene Nida. He singles out five discourse features 'which are particularly relevant to the translator's task and which form the basis for a high proportion of

the problems of correspondence'.⁵⁵ In the section on discourse in *The Theory and Practice of Translation*, Nida and Taber expand the five features to the following eight 'universals' of discourse:

1. the marking of the beginning and the end of the discourse.
2. the marking of major internal transitions
3. the marking of temporal relations between events
4. the marking of spatial relations between events and objects.
5. the marking of logical relations between events
6. the identification of participants
7. highlighting, focus, emphasis, etc.
8. author involvement⁵⁶

These proposed universals of discourse and their manifestation in various languages have been further developed by Beekman, Callow, Longacre, Grimes, Barnwell, and Larson.⁵⁷ Their main work involves the empirical identification of discourse features and the development of a theory of discourse structure which will be discussed below; what is of interest in this section which concerns the combination of textlinguistics and translation

⁵⁵Eugene Nida, *Toward a Science of Translating with Special Reference to Principles and Procedures involved in Bible Translating* (Leiden, 1964), p. 211.

⁵⁶Eugene A. Nida and Charles F. Taber, *The Theory and Practice of Translation* (Leiden, 1969), pp. 131-132.

⁵⁷John Beekman and John Callow, *Translating the Word of God* (Grand Rapids, Michigan, 1974).

Kathleen Callow, *Discourse Considerations in Translating the Word of God* (Grand Rapids, Michigan, 1974).

Robert E. Longacre, 'The Paragraph as a Grammatical Unit' in *Discourse and Syntax*, edited by Talmy Givón, *Syntax and Semantics*, 12 (New York, 1979), pp. 115-134.

Joseph E. Grimes, *The Thread of Discourse* (The Hague, 1975).

Papers on Discourse, edited by Joseph E. Grimes, (Dallas, Texas, 1978).

Katharine Barnwell, *Introduction to Semantics and Translation With Special Reference to Bible Translation* (Horsleys Green, England, 1980).

is that their work on textlinguistics has been carried out with a view to its application for the purpose of translating; and so their work deals mainly with the implications of discourse structure for translation.

The relationship between semantic structure and surface structure and its bearing upon the translation process is one of the main concerns of their work. In a textbook for translators Larson introduces these concepts:

'One of the basic assumptions of this text is that there is a valid distinction between the deep (semantic) and the surface (grammatical, lexical, phonological) structures of languages....Behind the surface structure is the deep structure, the meaning. It is this meaning that serves as the base for translation into another language'. The second assumption made by Larson and those taking a similar approach is that 'meaning is structured' and that meaning may be seen as a 'network of semantic units and the relations between these units'.⁵⁸

Larson writes that if there is a one-to-one correspondence between the semantic structure and grammatical structure the relationship would be the following:

semantic structure	grammatical structure
meaning component	morpheme(roots and affixes)
concept	word
complex concept (concept cluster)	phrase
proposition	clause
propositional cluster	sentence
semantic paragraph	paragraph

⁵⁸Mildred L. Larson, *Meaning-based Translation: A Guide to Cross-language Equivalence* (New York, 1984), p26.

episode	section
episode cluster	division
semantic part	part
discourse	text. ⁵⁹

Larson states that the relationship between the two hierarchies is rarely one-to-one, however, and there is considerable 'skewing' between semantic and surface structures which present difficulties for the translator. In Larson's description of the translation process the translator first studies the surface structure of the source language to find the concepts, propositions, etc., of the semantic structure. Then 'he has the task of reconstructing meaning from the semantic structure into the surface structure of the receptor language. To do that he must also have studied the skewing of the receptor language grammar in relation to the semantic structure and know how to use this skewing to reconstruct meaning in a natural way in the receptor language'.⁶⁰

What is of interest in the above approach for the present study is not only the inclusion of levels of surface structure above that of the sentence and the attribution of semantic significance to such units (discussed in more detail in Part II), but also the effect of the translation process upon relationships between the semantic and surface structure. Very little theoretical work has been written on the effect of translation upon these relationships at levels above the sentence. Some observations concerning this effect have been made however and these are given below.

The relevance of paragraph structure in translation is discussed by Kathleen Callow. As with Larson, the discussion

⁵⁹Mildred L. Larson, pp. 30-31.

⁶⁰Mildred L. Larson, p. 31.

originates in the problems of rendering the discourse structures of New Testament Greek into various languages, most of which have only recently been reduced to written form. She writes:

Grammatical structure does not stop at the clause. Commonly, both sentence and paragraph may be found as well-formulated units larger than the clause, and sometimes paragraphs themselves are grouped to form episodes, the latter then combining to form the total discourse. This highly regularized pattern, however, must not be taken to apply to all languages, nor even to all discourse types within any one language. To the translator, the important thing is to discover which groupings form clearly marked structures in the RL, and how they are used. Obviously, *if a language has well-marked paragraph structure, for example, then a translation which ignores this structure will be confusing or even misleading to the reader* ⁶¹(my italics).

And on the importance of the connections between paragraphs in translation she writes: 'When the transition from one paragraph to the next is normally clearly marked in a language, it is obviously confusing to the reader if the translation does not provide such signals... In complex materials he may even lose sight altogether of what the topic is'.⁶²

⁶¹Kathleen Callow, *Discourse Considerations in Translating the Word of God* (Michigan, 1974), p. 19.

⁶²Kathleen Callow, pp. 24-25.

Katharine Barnwell draws attention to the relevance of paragraph structure to translation:

It is essential that a Bible translator should be aware of the paragraph units, and other larger communications units, in the source text which he is translating. All too often, translators have focused only on sentence units, or even on verse divisions, which frequently do not correspond to any natural linguistic unit. The result of translating one verse at a time (or even one sentence at a time) is that important connections of theme and thought have frequently been overlooked and not reproduced in the translation. Often also the intended emphasis of the original has been distorted. In fact the clarity and naturalness of the translation depend heavily on the appropriate transfer of signals which mark these larger communication units and the relationships between them.

Each language has its own system of signals which mark the pattern of the discourse. The translator needs to know:

a) the signals which mark the larger communication units in the SOURCE LANGUAGE...the translator needs to be able to assess the criteria for making a break at a certain place, and to make his own decision, where necessary.

b) The translator needs to know the ways in which the sections and paragraphs and other units are indicated in the structure of the RECEPTOR LANGUAGE. Notice that signals may be quite different in another language; a

relationship which is signalled by a conjunction in one language may be signalled in another language by a different clause pattern, or by a change of tense...

Mistakes are more often made in translation in this area of meaning than in any other. The translator may distort the message either a) because he has not correctly interpreted the signals in the source text, or b) because he has not used the appropriate signals in the receptor language to communicate the same relationship.⁶³

One particularly interesting theoretical contribution to the discussion of the relevance of paragraph structure to translation appears in recent work by Hatim. Noting the lack of research into the development of text structures in various languages,⁶⁴ he suggests that rhetorical purpose is the crucial factor when considering the role of text structures and text structures in translation.

The importance of rhetorical purpose is clear in his definition of a text as 'a coherent and cohesive unit, realised by one or more than one sequence of mutually relevant elements, and serving some overall rhetorical purpose'.⁶⁵ The concept of topic shift is also relevant to his discussion: he defines it as: 'the point at which there is a perceptible change of topic between adjacent portions of discourse ... which may also at times correspond to paragraph boundaries'.⁶⁶ Hatim notes, however, that although 'there is often

⁶³Katharine Barnwell, *Introduction to Semantics and Translation With Special Reference to Bible Translation* (Horsley's Green, England, 1974), pp. 235-236.

⁶⁴Basil Hatim, *Discourse and the Translator* (New York, 1990), p. 173.

⁶⁵Hatim, p. 178.

⁶⁶Hatim, p. 177.

a reasonable degree of correspondence between the paragraph, the topic of the text and its rhetorical purpose', that 'this is by no means always the case'.⁶⁷

This possible 'skewing' between topic boundaries and paragraph boundaries is highly relevant for the translator who may alter paragraph boundaries without being aware of the implications for the topic division and overall structure of the text. Hatim argues that 'any decision by a translator to modify paragraph boundaries should at least be consistent with the structure of the text'.⁶⁸ He also draws attention to both the purpose of the text producer and the purpose for which the translation is intended as of relevance to structural alterations.⁶⁹

Hatim gives an example of a modification of paragraph boundaries in translation and we quote it here in full as it is similar to many examples that are discussed in the following chapters. The beginning of the second source text paragraph is given in italics in the English translation.

Sometime around 1515, a handful of Spaniards led by Captain Pánfilo de Nárvæz and Fray Bartolomé de las Casas established a settlement in Cuba on the southern coast of what is now the province of Havana. However, this settlement did not last long and its founders moved to the northern coast near the Straits of Florida, whose swift currents were an aid to navigation. They came to a harbour consisting of a narrow inlet opening into a large bay, well

⁶⁷Hatim, p. 178.

⁶⁸Hatim, p. 178.

⁶⁹Hatim, p. 190.

protected by hills against hurricanes. *The town of San Cristobál de la Habana was finally established on the western shores of this bay in November 1519.* the exact date is no longer known since the records of the municipal council covering the period from that year to 1550 were burned by the French pirate Jacques de Sores.⁷⁰

Hatim's comment on the above alteration is that 'the translator has joined two paragraphs into one, in order to conform to the boundaries of the narrative text: there seems no need in English to break the paragraph before the narrative is complete'.⁷¹

This raises the following significant questions: Why is there no need in English to break the paragraph when there are new topic shift markers of temporal and spatial reference? Does this imply a different relationship between paragraph boundaries and text structure in the two languages? Are there different paragraph norms for English and Spanish? Are English paragraphs perhaps longer than Spanish paragraphs? Would another translator leave the two paragraphs divided? Would a translator from English into Spanish make similar modifications? Are such modifications affected by the sender and perceived readership of the text? These are some of the questions that we will be seeking to answer in the following chapters when we consider cases of paragraph modification in translation between English and Russian.

⁷⁰Hatim, p. 184.

⁷¹Hatim, pp. 183-4.

Moving up from the level of paragraph structure to a more general level Hatim proposes an integrated approach to translation analysis which includes communicative, pragmatic and semiotic components and central to which is the rhetorical purpose of the text. This approach is shared to some extent in Soviet and in German translation theory, which we discuss in the following section, and in the earlier writing of de Beaugrande. In *Factors in a Theory of Poetic Translating*⁷² de Beaugrande includes not only linguistic but also literary (poetic in this case) and pragmatic factors in his outline for a theory of translation. He identifies three areas of incompatibility problems: those arising from the confrontation of two language systems, which can be studied using methods of linguistics and contrastive linguistics; those arising from the poetic use of language, which can be studied using poetics and literary analysis; and those arising from the role of the translator as both reader and writer, which can be studied using empirical studies in translation criticism. One might also suggest that the latter level could be expanded to include the extralinguistic situation of the translator and the receptor. Although he suggests that different disciplines can contribute to the study of the different levels he also notes that a theoretical model is required to co-ordinate the three levels.⁷³

In a more recent article on translation he suggests a method of assessing translations by creating a model of the ST and the TT which includes a diagrammatic identification of the conceptual relations within both texts. The ST was then compared with

⁷²Robert de Beaugrande, *Factors in a Theory of Poetic Translating*, *Approaches to Translation Studies*, 5 (Assen, 1978).

⁷³Robert de Beaugrande, *Factors in a Theory of Poetic Translating*, p. 9.

various TTs and their equivalence assessed.⁷⁴ The model would be rather cumbersome, however, for a stretch of text any longer than the poem analysed in the article.

SUMMARY

The relevance of various textual features for translation has long been noted, but so far very little has been written on the role of paragraph structure in translation. Recent studies in translation have become increasingly interdisciplinary, combining the insights from other fields to account for hitherto less well-documented aspects of translation. Such an interdisciplinary approach is followed in this study, based on the conviction that a tendency in translation - in this case the alteration of paragraph structure - may be motivated by a variety of linguistic and extralinguistic factors. In the next section we consider the sources of extralinguistic factors from the discipline of pragmatics, the study of norms and polysystem theory.

(D) Contributions from pragmatics, the study of norms, and polysystem theory to translation.

(a) PRAGMATICS

Insights from the discipline of pragmatics have been applied to the study of translation and have provided a helpful framework for discussing extralinguistic aspects of the translation process.

⁷⁴Robert de Beaugrande, 'Toward a Semiotic Theory of Literary Translating', in *Semiotik und Übersetzen*, edited by Wolfram Wilss, (Tübingen, 1990), pp. 23-42.

Neubert defines pragmatic as meaning 'those information components which stand for the processors involvement in the communicative act. It refers, e.g. to their attitudes, feelings, needs, interests, purposes etc.' These pragmatic components 'may be individual or group-based' and are 'contextual with regard to situation, time, place etc.' In short, 'pragmatic components of information processing relate to *the properties of the processor* rather than to the properties of the information processed' ⁷⁵(my italics)

The type of questions being asked in pragmatics are the following:

'who transmits

to whom

what for

by which medium

where

when

why

a text

*with what function?...*⁷⁶

Nord notes that the study of such extralinguistic aspects of communication and their interaction with linguistic aspects, and indeed the list of questions above is not a new phenomenon, but has been reformulated over hundreds of years.⁷⁷

⁷⁵Albrecht Neubert, *Text and Translation* , Übersetzungswissenschaftliche, 8 (Leipzig, 1985), p. 21.

⁷⁶Christiane Nord, *Text Analysis in Translation: Theory, Methodology, and Didactic Application of a Model for Translation-Oriented Text Analysis*, Amsterdamer Publikationen zur Sprach und Literatur, 94, translated by Christiane Nord and Penelope Sparrow (Amsterdam, 1991), p. 36.

⁷⁷Nord, p. 36.

In this section we introduce two related concepts from pragmatic theory that are highly relevant to the study of translation between Russian and English: the concepts of intentionality, and situationality.

(i) INTENTIONALITY

The key role of intentionality in recent approaches to translation analysis and didactics is made clear in the following statement: 'as a general rule it must be *the intended purpose* of the TT that determines translation methods and strategies, and not the function of the ST' (my italics).⁷⁸

Of course the intended purpose of the TT originates in the intentions of both the sender and producer of the TT. In many models of translation, such as those reviewed in the previous section, no distinction is made between the roles - and therefore the intentions - of the sender of a translation and the producer of the same translation. In many cases such a distinction is not required, as the intentions of both sender and producer coincide, but when the intentions of one may overrule the other, then the following distinction made by Nord is helpful: 'The sender of the text is the person (or institution etc.) who uses the text in order to convey a certain message to somebody else and/or to produce a certain effect, whereas the text producer writes the text according to the instructions of the sender, and complies with the rules and norms of text production valid in the respective language and culture'.⁷⁹

⁷⁸Nord, p. 4.

⁷⁹Nord, p. 43.

The difference between sender and producer is of great importance when considering translations produced in the Soviet Union. There the senders were state controlled political/literary institutions which had a clearly stated intentions, whereas the text producers (translators) carried out the instructions and were allowed very little opportunity to influence the intentions of the senders. In the United Kingdom and the United States the senders and producers of translations also have had different roles but the relationship between sender and producer has been significantly different from that in the Soviet Union.

(ii) ACCEPTABILITY

Acceptability, writes Neubert, is closely associated with intentionality for whatever the intention behind a text might be - 'for it to be received as a piece of linguistic communication, it must also be accepted as text'.⁸⁰

This is of special relevance to translation. Neubert writes: 'the translator, in order to produce an acceptable L2 (here TL) text, must first find his bearings regarding the acceptability standards of the L2 community. This should not be too difficult if these standards ... are essentially shared between L1 (here SL) and L2 language users. But the acceptability component in the textuality spectrum may shift between speech communities'.⁸¹

Such a shift in acceptability would be expected when comparing the English and Russian speech communities.

(iii) SITUATIONALITY

⁸⁰Neubert, p. 52.

⁸¹Neubert, p. 53.

A second related concept from pragmatics of relevance to translation is that of situationality. Neubert defines it as the 'socio-cultural context in its space-time realisation',⁸² i.e. the actual situation in which the communication takes place. This may be very different in different cultures. Indeed the example Neubert gives, writing in the former East Germany, illustrates in itself the ideological difference which we are examining in the present study. He writes: 'If a keynote speech, e.g. delivered at a congress of a communist party in one of the socialist countries, is translated into English the average reader of the L2 text will hardly exhibit the same "outlook regarding the situation"'. Neubert describes this difference as 'displaced situationality'. If the translation was intended for the readers 'whose only knowledge of the situation is through heavily slanted reporting in the mass media of the capitalist countries', the translator would be required to introduce a certain amount of editing for the addressee 'whose understanding must be supplemented because he may not only be completely unaware of what constitutes the essence of the situation but is almost certainly utterly prejudiced by propaganda. The general strategy of the translator is to "rise to the occasion", i.e. to adjust the text to the new situation either by supplying extra information or by deleting "non-digestible" information'.⁸³

The translations examined in this study have all appeared in the context of the East-West ideological divide illustrated above in Neubert's example. In Chapter 4 we discuss the effect of this situationality has had upon the translations.

⁸²Neubert, p. 66.

⁸³Neubert, pp. 70-71.

(b) NORMS

This term is widely used by sociologists and has also been applied in the study of language and literature by the Prague structuralists⁸⁴ It has more recently been used as a term in translation description, both in Eastern Europe and elsewhere.⁸⁵ Toury gives the following general description of norms:

Literary translation, like any other behavioural activity, is subject to constraints of various types and degrees. These constraints can be described along a scale anchored between two extremes: objective, relatively absolute rules (in certain behavioural domains, even stable, formulated laws) on the one hand, and fully subjective idiosyncrasies on the other. In between these two poles lies a middle ground occupied by intersubjective factors, commonly designated 'norms'.⁸⁶

Various categories of norms are included in the theories of many translation theorists. Hatim stresses the importance of the norms of the source text for the translator 'The translator, who stands between two independent social structures, has to be

⁸⁴Jan Mukařovský, *Aesthetic Function, Norm and Value as Social Facts*, translated by Mark E. Suino, Michigan Slavic Contributions, 3, (Michigan, 1970), [Czech text 1936].

⁸⁵Комиссаров (1980), pp. 145-157.

⁸⁶Gideon Toury, 'The Nature and Role of Norms in Literary Translation' in *Literature and Translation: New Perspectives in Literary Studies*, edited by James S. Holmes, Jose Lambert and Raymond van den Broeck (Louvain, 1978), pp. 83-100, p. 83.

sensitive to what constitutes the sanctioned norm or - deviation from the norm - in any source text. As Fairclough (1985) has noted, lexical selection tends to be a reflection of social role and status and alternative lexicalisations may emerge from different ideological positions'.⁸⁷

Shveitser distinguishes between three types of norm or convention which influence a translation. They are: 1) the norms of text construction in the SL, 2) the norms of text construction in the TL, and 3) the norms of the translation. In addition he emphasises the importance of genre-specific norms, analysed in detail by German translation theorists.⁸⁸ Komissarov discusses the concepts of norms and normative and notes that a normative evaluation of works of translation is often given without describing which norms are being used to evaluate the translation. His list and commentary on five types of norms is more detailed than that of Shveitser, but he introduces an unnecessary complication by including equivalence as a *type of norm*, rather than a *relationship* between ST and TT which is itself influenced by various norms.⁸⁹

The clearest description of norms and analysis of their function in the translation process is that given by Toury. In his description of the norms themselves, Toury divides them into two main categories which he calls preliminary and operational norms.

Preliminary norms 'have to do with two main sets of considerations: those regarding the very existence of a definite translation "policy" along with its actual nature, and those

⁸⁷Натим, pp. 86-89.

⁸⁸Швейцер (1988), pp 32-33

⁸⁹Комиссаров (1980), p. 151.

questions related to the "directness" of translation'.⁹⁰ The latter does not concern us in this study as the texts we are studying are not known to have been translated via a third language; but the former set of considerations is highly relevant to studies of translation in the Soviet Union where there has been a clearly stated translation policy.

Toury goes on to give details of what a translation policy may involve. He includes 'the factors affecting or determining the choice of works (or at least of authors, genres, schools, source literatures, and the like) to be translated. Let us say that such a policy (that is, a norm-regulated choice) exists when the determining factors are found to be systematic or patterned, and not merely accidental'.⁹¹

Operational Norms form the second main set of norms described by Toury. Operational norms, as the name suggests 'direct actual decisions made during the translating process itself'. Specifically: 'they affect the matrix of the text, that is, the modes of distributing the linguistic material (especially of larger units) in the text, and the actual verbal formulation of the text'.⁹²

These operational norms are particularly relevant for the present study in which we will be seeking to discover the suprasentential norms of textual segmentation in the paragraph structure of both English/American and Russian texts and to what extent these norms influence the translation process.

The last type of norm described by Toury is usually the first that comes to mind when considering a translated work, and because of its logical priority, Toury names it the initial norm. By

⁹⁰Toury, p. 86.

⁹¹Toury, p. 86.

⁹²Toury, p. 87.

this he means the translators basic orientation towards one of the following two main elements or requirements of a translation: '(1) Being a worthwhile literary work (text) in TL (that is, occupying the appropriate position, or filling in the appropriate "slot", in the target literary polysystem; (2) being a translation (that is, constituting a faithful representation in TL of another, pre-existing text in some other language, SL, belonging to another literary polysystem, that of the source)'.⁹³ In other words the translator is either governed by the source text and the related norms, or by the norms in the target linguistic and literary system.⁹⁴ .

Orientation towards the source text has also been described as 'the pursuit of an *adequate translation* '. The translation produced under the influence of such norms contains certain shifts⁹⁵ in relation to the original text, but these shifts 'may be considered objective and indispensable, due to inherent systemic differences between the two languages, and - to a lesser extent - the two literatures involved, in other words, as *rule-governed*'.⁹⁶ Orientation towards the target norms produces a different type of translation which has been described as an *acceptable* translation. The shifts expected in such a translation would not only be the indispensable shifts required, but also 'the operational linguistic and literary norms of the target system are triggered and set into full operation'.⁹⁷

⁹³Toury, pp. 85-86.

⁹⁴Toury, pp. 87-88.

⁹⁵See Anton Popovič, 'The Concept "Shift of Expression" in Translation Analysis', in *The Nature of Translation: Essays on the Theory and Practice of Literary Translation*, edited by James S. Holmes, Frans de Haan and Anton Popovič (The Hague, 1970), pp. 78-87.

⁹⁶Toury, p. 88.

⁹⁷Toury, p. 88.

Toury draws the conclusion that:

when the first position is adopted, the translation is not being made into TL at all, but into a model-language, which is at best some part of TL and at worst an artificial, as such non-existing language, and that TT is not introduced into the target literary polysystem but imposed on it. On the other hand, when the second position is adopted, what a translator is actually introducing into the target literature is not the original work at all, but some version of it, cut to the measure of a preexisting literary and linguistic model'.⁹⁸

He also notes, however, that in practice translations may reveal a combination of these two positions.

Setting translational norms in a much wider context, Toury suggests that they are largely dependent on the position held by translated literature in the target literary polysystem.⁹⁹ This concept is discussed in more detail in the following section.

(c) POLYSYSTEM THEORY

Polysystem theory has its origins in the work of the Russian Formalists and Czech Structuralists who described linguistics and poetics as dynamic systems, continually undergoing change.¹⁰⁰

⁹⁸Toury, pp. 89-90.

⁹⁹Toury, p. 90.

¹⁰⁰Itamar Even-Zohar, 'Polysystem Theory', *Poetics Today*, 1, nos. 1-2 (1979), 287-310, p. 290.

This concept has been developed by Even-Zohar, and others, into what has become known as polysystem theory. This theory is based on the widely held view in which 'semiotic phenomena, i.e. sign-governed human patterns of communication (e.g. culture, language, literature, society) should be regarded as systems rather than conglomerates of disparate elements'. A functional approach is taken to these systems, with the emphasis on identifying rules governing their operation synchronically as well as the diachronically, rather than classifying the elements themselves. Even-Zohar writes: 'a semiotic system is necessarily a *heterogeneous, open* structure. It is, therefore, very rarely a *uni*-system, but is, *necessarily*, a *poly* system - a multiple system, a system of various systems which intersect with each other and partly overlap, using concurrently different options, yet functioning as one structured whole, whose members are interdependent'.¹⁰¹

Within each system, Even-Zohar, following Tynyanov, sees a constant struggle for dominance between innovatory and conservative forces, a constant movement from periphery to centre and vice-versa.¹⁰²

Translated literature may be viewed both as a system in itself and as part of the wider historical polysystem. The bearing of this theory on the present study is Even-Zohar's contention that 'not only is the socio-literary status of translation dependent upon its position within the polysystem, but *the very practice of*

¹⁰¹Even-Zohar, 'Polysystem Theory', p. 290.

¹⁰² Itamar Even-Zohar, 'The Position of Translated Literature Within the Literary Polysystem' in *Literature and Translation: New Perspectives in Literary Studies*, edited by James S. Holmes, Jose Lambert and Raymond van den Broeck (Louvain, 1978), pp. 117-127 (pp. 118-119).

translation is strongly subordinated to it'.¹⁰³(my italics) What is of particular interest therefore is to discover the positions which the translations analysed occupy within their respective polysystems and to see whether this correspond to any differences in the ways in which they have been translated.

Describing the principle of innovation as primary activity and the principle of conservation as secondary activity, Even-Zohar suggests that translated literature may occupy either a primary or a secondary position within the larger polysystem, depending on conditions within the polysystem. He gives three cases in which translation tends to occupy a primary position: '(a) when a polysystem has not yet been crystallized, that is to say, when a literature is "young", in the process of being established; (b) when a literature is either "peripheral" or "weak", or both; and (c) when there are turning points, crises, literary vacuums in a literature'.¹⁰⁴

SUMMARY

The relevance of pragmatic factors, norms and polysystem theory has only been relatively recently applied to the study of translation. Of much interest are those works which attempt some combination of linguistic, pragmatic and semiotic aspects and apply them to translation.¹⁰⁵ In Chapter 4 we apply these concepts to the corpus under study in order to discern patterns of extralinguistic influence which affect the translations as a whole.

¹⁰³Even-Zohar, 'Translated Literature Within the Literary Polysystem', p. 125.

¹⁰⁴Even-Zohar, 'Translated Literature Within the Literary Polysystem', pp 120-121.

¹⁰⁵See Neubert, Nord and Hatim, referred to above.

(II) PARAGRAPH STRUCTURE

With the overall aim in mind of examining the relationship between paragraph structure and translation, in the following section we examine what has been written about the structure of the paragraph. The main questions are - is it an arbitrary purely orthographic unit, or does it have a semantic nature? The answers to these questions have very different implications for translation: if paragraph structure is merely an orthographic convention, then alterations may be made in translation without affecting the meaning of the text; if, however, paragraph structure is in some way related to semantic structure, as we believe, then alterations to paragraph structure made in translation will have a bearing on the meaning of the resulting text.

The paragraph has been said to belong to a 'wild and woolly world'.¹⁰⁶ The looser structure of the paragraph may be the reason for the lack of scholarly works on the composition of the paragraph: many of the major contributions to linguistic theory contain little or no discussion of units above the level of the sentence.¹⁰⁷ What has been written on the subject has been divided below into a prescriptive approach to paragraph structure; and three non-prescriptive approaches in which orthographic paragraph structure is seen firstly as an arbitrary division, unrelated to the semantic structure of a text; secondly as

¹⁰⁶Robert E. Longacre, 'The Paragraph as a Grammatical Unit' in *Discourse and Syntax*, edited by Talmy Givón, Syntax and Semantics, 12 (New York, 1979), pp. 115-134 (p 133).

¹⁰⁷For example: John Lyons, *An Introduction to Theoretical Linguistics* (Cambridge, 1968).

a definite correlate of semantic structure; and thirdly as tending to have a less definite relationship to semantic structure, which is the view adopted in this study.

(A) The Prescriptive Approach

The prescriptive approach has a long established tradition dating back to the mid-nineteenth century when Alexander Bain first drew up his theory of paragraph construction by analogy with his theory of sentence construction.¹⁰⁸ Many modern linguists and grammarians follow a modified version of Bain's 'laws' of paragraph construction.

According to the prescriptive view of paragraph structure, there are certain criteria which a stretch of prose is expected to fulfil in order to be designated a paragraph. The first criterion is that the paragraph ought to begin with a sentence introducing the theme of the rest of the paragraph. Bain states that 'the opening sentence, unless obviously preparatory, is expected to indicate the scope of the paragraph'.¹⁰⁹ This criterion is supported by modern followers of the prescriptive approach.¹¹⁰

As well as beginning with a topic sentence, a properly constituted paragraph should, according to Bain, fulfil additional

¹⁰⁸Alexander Bain, *English Composition and Rhetoric: A Manual*, second edition (London, 1869).

Alexander Bain, *English Composition and Rhetoric: A Manual*, enlarged edition, 2 vols (London, 1887), I.

¹⁰⁹Bain, 1887, p. 108.

¹¹⁰Cleanth Brooks and Robert Penn Warren, *Modern Rhetoric*, third edition (New York, 1970), p. 357.

Frank Chaplen, *Paragraph Writing* (London, 1970), p. 9.

Barbara Williams, *The Well-Structured Paragraph* (Columbus, Ohio, 1970), p. 8.

criteria which modern linguists have reduced to the following three: unity, coherence and emphasis.

Brooks and Warren describe the first of these as follows: 'In unity the emphasis is on the relation of the various elements of a discourse to the dominant topic'.¹¹¹ There is general agreement amongst followers of Bain's approach that unity of subject matter is an essential paragraph requirement.¹¹²

The second of the criteria, that of coherence, is partly derived from Bain's criteria of Explicit Reference¹¹³ and Consecutive Arrangement.¹¹⁴ Brooks and Warren describe coherence in the following way: 'in coherence, the emphasis is on the order - the continuity - of the elements'.¹¹⁵ The emphasis here is not on the relation of paragraph elements to a central topic, but on the interrelations between the elements of the paragraph.¹¹⁶

The third criterion or principle is that of emphasis.¹¹⁷ 'When this principle is properly observed', write Brooks and Warren, 'the intended scale of importance of elements in the discourse is clear to the reader'.¹¹⁸

The prescriptive view of paragraph structure outlined above is well established and forms the basis of much of the instruction

¹¹¹Brooks and Warren, p. 35.

¹¹²Eric Partridge, *You Have A Point There: A Guide to Punctuation and Its Allies* (London, 1953), pp. 165-169.

Chaplen, p. 1.

Randolph Quirk, Sidney Greenbaum, Geoffrey Leech and Jan Svartvik, *A Grammar of Contemporary English* (London, 1972), p. 1069.

¹¹³Bain, 1887, p. 94 ff.

¹¹⁴Bain, 1887, p. 114 ff.

¹¹⁵Brooks and Warren, p. 35.

¹¹⁶See also Egon Werlich, *A Text Grammar of English* (Heidelberg, 1976), p. 229.

Williams, p. 13.

¹¹⁷Bain, 1887, p. 121.

Werlich, p. 231.

Partridge p. 167 Husband in Partridge.

¹¹⁸Brooks and Warren, p. 44.

in creative writing at the present time. Its limitations for the purposes of the present study lie in its non-empirical origins. Bain arrived at this view by an inductive rather than deductive process and by analogy with his inductive study of the sentence. His views were then more or less adopted by subsequent linguists and grammarians. Arthur A Stern, commenting on followers of the Bain tradition, points out that they 'refined Bain's theory without questioning its assumptions'.¹¹⁹ Their statements on paragraph structure are not based on substantial empirical evidence and indeed are sometimes based solely on examples specially composed by the particular linguist for the purpose of supporting his or her view of paragraph structure.

In the following sections we consider various non-prescriptive views of paragraph structure.

(B) Non-Prescriptive Approaches

(a) THE PARAGRAPH IS AN ARBITRARY DIVISION

The view that the paragraph is an arbitrary orthographic division has been put forward by several writers on the structure of prose. In one of the early studies of literary cohesion, while noting patterns of cohesion at paragraph level in the prose of Hemingway, Gutwinski also gives the view of Gleason: that the paragraph 'is an arbitrary convention in English' and supports this by referring to paragraphs without opening topic sentences,

¹¹⁹Arthur A. Stern, 'When is a Paragraph?', *College Composition and Communication*, 27 (1976), 253-257 (p. 254).

paragraphs without topic sentences at all and paragraphs containing unconnected sentences.¹²⁰ It may be argued that the existence of the arbitrary paragraph types which he identifies, although he does not provide examples, in fact indicates that there are indeed certain regularities or rules of paragraph structure to which these are exceptions.

Walter Nash argues that paragraph structure is highly subjective and in support of this he draws attention to the many factors that can be involved in shaping a paragraph: 'the paragraph may be shaped in the actual process of writing, as the author begins to discern and respond to patterns in his work; it may result from his sense of the text as a visual and vocal burden needing to be lightened by periodic interruptions; and it may be imposed retrospectively during the correction and editing of the text'. Nash concludes that this variety of factors 'invalidates the paragraph as an entity conforming to some kind of rule', that the paragraph 'is a subjective thing, not lending itself to formal definition'.¹²¹

Nash does assign a role to the paragraph, however, not in the domain of grammar, but in that of rhetoric or 'techniques of composition'. This finds an echo in the work of Hoey, who, while discounting the validity of the orthographic paragraph as a unit, refers instead to 'natural divisions' in discourse construction. On the relationship of these natural divisions to orthographic paragraphs, Hoey states that 'we cannot assume the natural divisions in a discourse to be those orthographically signalled'.¹²²

¹²⁰Waldemar Gutwinski, *Cohesion in Literary Texts: A Study of Some Grammatical and Lexical Features of English Discourse* (The Hague, 1976), p. 130.

¹²¹Walter Nash, *Designs in Prose* (London, 1980), p. 8.

¹²²Michael Hoey, *On the Surface of Discourse* (London, 1983), pp. 11-12.

The orthographic paragraph division, for Hoey, is not a natural division of discourse.

In support of this statement he refers first to the existence of groups and subgroups of paragraphs which in his view indicates that 'discourses are not strings of paragraphs'.¹²³ Secondly, he argues that since the same devices that are used to connect sentences may sometimes be used to connect paragraphs, 'this strongly suggests that there is no methodological ground for treating paragraphs as an intermediate level of organisation between sentence and discourse.'¹²⁴ Hoey's third argument against distinguishing the paragraph as a separate level in English is based on its internal organization. If the paragraph were a separate level, he argues, we would expect it to have a different internal organization from that of a discourse, but it appears that both a paragraph and a discourse may have the same internal organization.¹²⁵

On the basis of these arguments Hoey concludes that although there are natural divisions in discourses, these cannot be equated with orthographic paragraph divisions; that the paragraph is not a distinct level between discourse and sentence as it has no distinctive internal organization and that therefore the paragraph has no place in a discourse hierarchy.¹²⁶

Hoey's conclusions leave certain questions unanswered. Firstly, the occurrence of groups and subgroups of paragraphs does not necessarily mean that the paragraph is itself not valid as a unit. Groups and subgroups occur at various linguistic levels:

¹²³Hoey, p. 14.

¹²⁴Hoey, p. 14

¹²⁵Hoey, p. 14.

¹²⁶Hoey, p. 16.

groups of words and subgroups within words, for example, without invalidating the treatment of the word as a unit. Hoey's second objection is that the same types of linkage that occur between paragraphs also occur between sentences and that therefore the paragraph is not a separate level in the discourse hierarchy. However, Hoey treats the sentence and the clause as separate levels of discourse, although the same type of linkage is mentioned at both levels. His third point, on the similarity between paragraph and discourse organization is difficult to assess as it is based on only one example.

While welcoming Nash's observations on the rhetorical role of the paragraph and Hoey's distinction between orthographic paragraph structure and discourse divisions, we feel that both go too far in dismissing the orthographic paragraph and ignoring its relationship to semantic and grammatical structures.

Robert Longacre, referred to more fully in Section 4, views the paragraph as a grammatical unit, although like Hoey he discounts the validity of the orthographic paragraph as a unit in a discourse hierarchy. His reasons for doing so are that paragraph indentations are often 'partially dictated by eye-appeal; that is, it may be deemed inelegant or heavy to go along too far on a page or a series of pages without an indentation or section break. A writer may, therefore, indent at the beginning of a subparagraph to provide such a break'. The opposite may also occur: 'a writer may put together several paragraphs as an indentation unit in order to show the unity of a comparatively short embedded discourse'. Furthermore, the practice of indentation in English for each change of speaker in a dialogue 'obscures the unity of dialogue paragraphs (where, e.g., assuredly a question and its

answer constitute a unit)'.¹²⁷ Although Longacre rejects the notion of the orthographic paragraph as a unit of composition, he does not, unlike Hoey, deny the existence of a unit between the levels of sentence and discourse. Longacre argues that if it is defined according to structural criteria instead of orthographic criteria, the paragraph has a definite place in a discourse hierarchy.

(b) A CLEAR CORRESPONDENCE BETWEEN SEMANTIC AND ORTHOGRAPHIC UNITS

This view, that orthographic paragraph divisions correspond to semantic and/or grammatical divisions, has been held by several linguists. In the section that follows the approaches of Alton Becker, Zarubina, Robert de Beaugrande, Teun van Dijk, Garcia-Berrio and Mayordomo will be discussed.

The view held by Alton Becker, Richard Young and others is that paragraphs are 'linguistic units that are marked by rhetorical structure, grammatical sequence and semantic field'.¹²⁸ To substantiate this hypothesis, Becker, Young and other linguists have conducted experiments in order to identify the points at which paragraph divisions tend to be made by readers.

Normal prose passages and the same passages in which the content words had been replaced by nonsense words while retaining function words and grammatical markers were given to

¹²⁷Robert E. Longacre, 'The Paragraph as a Grammatical Unit' in *Discourse and Syntax*, edited by Talmy Givón, Syntax and Semantics, 12 (New York, 1979), pp. 115-134 (pp. 115-116).

¹²⁸Richard E. Young and Alton L. Becker, 'The Role of Lexical and Grammatical Cues in Paragraph Recognition', in *Studies in Language and Language Behavior*, edited by Harlan L. Lane (Michigan, 1966), II, 1-6 (p. 1).

two groups of students. All the original indentations had been removed from both passages. The students were asked to indicate where they would introduce indentations. There was a considerable amount of agreement about where to introduce divisions, both in the normal and nonsense versions. From the results of this experiment, which substantiated their hypothesis that paragraph divisions are perceived by readers at points where lexical and/or grammatical patterns change, and indicated a general consensus on paragraph structure, the linguists conclude that 'paragraphs are not arbitrary units ... but, rather, conventional groupings of sentences marked by other signals than merely indentation'.¹²⁹ Similar experiments were carried out by Soviet linguist, Zarubina, who observes that in the nonsense versions, where the possibility of paragraphing according to content was removed, the experimentees all applied the same rules which they applied to divide the normal passage into paragraphs.¹³⁰

The findings of Becker and Young have been quoted by subsequent discourse analysts,¹³¹ but in our opinion the limited nature of the experiments do not justify the weight accorded to their findings.

The text analysis carried out by Robert de Beaugrande in his earlier work differs from the work of Becker, Young and Zarubina in that his chief concern has been to create conceptual networks

¹²⁹Richard E. Young and Alton L. Becker, p. 5.

¹³⁰Н. Д. Зарубина, О некоторых психоллингвистических особенностях внутренней структуры письменного текста, in *Материалы 3-го всесоюзного симпозиума по психоллингвистике* (Moscow, 1970), pp. 76-78.

¹³¹For example: A. Garcia-Berrio and T. Albaladejo Mayordomo, 'Compositional Structure: Macrostructures' in *Text and Discourse Constitution: Empirical Aspects, Theoretical Approaches*, edited by Janos S. Petofi, Research in Text Theory, 4 (Berlin, New York, 1988), pp. 170-211.

between 'text world elements'. According to de Beaugrande, 'as each stretch of text (of whatever length and nature) is processed and added on to the material already done, a model space within the text world model is gradually formed'¹³². These model spaces, according to de Beaugrande, may correspond to orthographic paragraphs. He writes: 'the model space seems a likely correlate of the paragraph in the surface text'.¹³³

Aspects of the text-world model in general have been criticised elsewhere.¹³⁴ Here the model space concept itself is considered. The distinguishing features of this unit are far from clear. In the sample text the model spaces were drawn to correspond with orthographic paragraph divisions. If the divisions were removed, however, there would be no means of distinguishing model space boundaries. De Beaugrande does not provide for the identification of these units apart from the orthographic divisions. A further major criticism is that the paragraph divisions in his sample extract are different in one instance from the paragraph divisions in the original text.¹³⁵ These two factors cast further doubt on the viability of his conclusion relating the model space to the orthographic paragraph.

In a more recent work, moving away from conceptual networks, de Beaugrande explores further the relation between orthographic paragraph structure and semantic structure. While noting the difficulty of drawing a clear analogy between sentence and paragraph structure proposed in the prescriptive tradition, de

¹³²Robert de Beaugrande, *Text, Discourse and Process: Towards a Multidisciplinary Science of Texts* (London, 1980), p. 93.

¹³³ Robert de Beaugrande, 1980, p. 94.

¹³⁴Gillian Brown and George Yule, *Discourse Analysis* (Cambridge, 1983), pp. 121-124.

¹³⁵Robert de Beaugrande, 1980, p. 90.

Beaugrande does find certain points of comparison: 'both the sentence and the paragraph (a) indicate conceptual chunking; (b) are shorter for heavier materials and longer for less heavy ones; (c) can be sequenced to begin with the point of orientation and move from there to new or unexpected materials; and (d) are fuzzy notions for speaking, but well established for writing'.¹³⁶

The main point of interest in de Beaugrande's later approach for the present study is his clear linking of conceptual grouping or 'chunking' and orthographic structure. Orthographic paragraph division according to de Beaugrande is not arbitrary, but is a motivated choice, although the motivation for paragraphing divisions is still not agreed upon by linguists. He writes:

Like punctuation, paragraphing is partly a reaction to the organization of a text, and partly an intentional shaping of it ... The content of a paragraph is intended to be processed as a chunk; and, because the content forms a chunk, the writer is impelled to mark off a paragraph. Text processing typically distributes the most resources to the first and last sentences of a paragraph, according to studies of memory ... and eye movement ... Yet there is no single *correct* way to make paragraphs, but only a range of *motivated* ways.¹³⁷

Another highly influential approach in current textlinguistic theory is found in the work of Teun van Dijk. Of central

¹³⁶Robert de Beaugrande, *Text Production: Toward a Science of Composition*, *Advances in Discourse Processes*, 11 (Norwood, New Jersey, 1984), p. 304.

¹³⁷de Beaugrande, 1984, p. 304.

importance in his work is the concept of microstructure and especially the related concept of macrostructure. According to van Dijk, microstructures are 'all those structures that are processed, or described, at the *local* or short-range level (viz., *words, phrases, clauses, sentences*, and connections between sentences)¹³⁸ Rules - 'a kind of semantic *derivation* or *inference* rules'¹³⁹ - are then applied to the microstructures to obtain the corresponding macrostructures.

Macrostructures, unlike microstructures, are

not specific units: they are normal semantic structures, *eg* of the usual propositional form, but they are not expressed by one clause or sentence but by a sequence of sentences. In other words, macrostructures are a more global level of semantic description; they define the meaning of parts of a discourse and of the whole discourse on the basis of the meanings of the individual sentences.¹⁴⁰

Van Dijk himself does not deal with paragraph structure in detail, but he makes some general comments on the paragraph in relation to macrostructure. The very existence of orthographic paragraphs, he argues, is in itself an indication of the macro-structural organization of discourse: 'in writing, we have rules for paragraph indentation which have a macro-structural nature: they

¹³⁸Teun A. van Dijk, *Macrostructures: An Interdisciplinary Study of Global Structures in Discourse, Interaction, and Cognition* (Hillsdale, New Jersey, 1980), p. 29.

¹³⁹Teun A. van Dijk, *Macrostructures*, p. 46.

¹⁴⁰Teun A. van Dijk, *Text and Context: Explorations in the Semantics and Pragmatics of Discourse* (London, 1980), p. 6.

mark sequences which somehow "belong together", *ie* which belong to the same topic. A new paragraph thus indicates (sub-)topic change'. In spoken language paragraphs are indicated by pauses, intonation and specific particles, and some languages have 'specific morphemes in order to mark beginnings and endings of stretches of discourse which are to be theoretically defined in terms of semantic macrostructures'.¹⁴¹ For further information on this we are referred to the work of Robert E Longacre (see above), although Longacre does not consider the orthographic paragraph to necessarily correspond to semantic or macrostructural divisions.

From this it is evident that van Dijk considers there to be a correlation between paragraph structure and macrostructure. Van Dijk returns to the subject of paragraph structure in a more recent work¹⁴². He begins by defining a unit, which he calls the 'episode', as 'a sequence of sentences dominated by a macroproposition' and then adds this: 'episodes may be marked in different ways. A well-known surface structure mark is paragraph indentation, or a pause in spoken discourse'. Of particular interest for this study is his list of topic change markers indicating the beginning of new episodes:

1. Change of possible world: *X dreamt, pretended...that...*
2. Change of time or period: *The next day... the following year...*

¹⁴¹Teun van Dijk, *Text and Context*, pp. 152-153.

¹⁴²Teun van Dijk and Walter Kintsch, *Strategies of Discourse Comprehension* (London, 1983).

3. Change of place: (*In the meantime*) in *Amsterdam*,...
- 4 Introduction of new participants
- 5 Full noun phrase reintroduction of old participants
- 6 Change of perspective or point of view.
- 7 Different predicate range (change of frame or script)

As well as these markers of new episodes, van Dijk suggests that we may find what he terms 'macroconnectives' such as 'but', 'however', 'on the contrary', 'moreover' etc. occurring sentence initially at the beginning of episodes. These macroconnectives not only introduce new episodes but also give coherence to the macrostructure as a whole, expressing various relations between macropropositions such as cause-consequence or contrast etc.¹⁴³

To sum up, van Dijk's position on the paragraph is that paragraph indentations are macrostructural indications and correspond to episodes which are sequences of sentences dominated by a macroproposition and deal with one topic. These episodes or have various features which occur at the beginning of the episode.

There is more support for this view in the work of A. Garcia-Berrio and T. Albaladejo Mayordomo. Using the same macrostructure framework as van Dijk, they propose an even more definite correlation between macrostructure and the orthographic paragraph than that suggested by van Dijk. 'The paragraph', they write, 'is a unit of macrostructure'.¹⁴⁴ Paragraph

¹⁴³Teun van Dijk and Walter Kintsch, p. 204.

¹⁴⁴A. Garcia-Berrio and T. Albaladejo Mayordomo, 'Compositional Structure: Macrostructures' in *Text and Discourse Constitution: Empirical Aspects*,

indentation is 'conditioned by macrostructure, it is the manifestation of a given organization of it'.¹⁴⁵ In their view there is a direct correspondence between macrostructural units and paragraph structure. As evidence to support this assertion, they refer to experiments on paragraph recognition carried out by Becker and Young. (see above) and to their own observations. According to their own observations, readers can discern whether paragraph units in a given text correspond to units of macrostructure: 'the reader can detect whether (indentation) is used by the producer in a suitable way, i.e. he can detect whether the sections of linear text manifestation or of microstructure, which are established there, respond to thematic macrostructural units, delimiting in the text surface what is delimited in the macrostructure'.¹⁴⁶

This claim, that paragraphs correspond to macrostructural units and that these units are widely recognized and agreed upon, is most interesting and if proven would be a significant contribution to the discussion about the nature of paragraph structure. For the evidence upon which this claim is based, however, we are referred back to the experiment carried out by Becker and Young (see above), and to the authors' unsubstantiated observations which do not appear to give adequate grounds for this claim. Much of the writing on paragraph structure, as we see in the following section, has been more tentative in relating orthographic paragraph structure to semantic structure.

Theoretical Approaches, edited by Janos S. Petofi, Research in Text Theory, 4 (Berlin, New York, 1988), pp. 170-211, (p. 200).

¹⁴⁵ Garcia-Berrio and Albaladizo Mayordomo, p. 201.

¹⁴⁶ Garcia-Berrio and Albaladejo Mayordomo, p. 201.

(c) THERE MAY BE/TENDS TO BE A CORRESPONDENCE BETWEEN
ORTHOGRAPHIC PARAGRAPH STRUCTURE AND SEMANTIC UNITS

The Soviet linguist S.I. Gindin states that 'the use of a new line can be and often is promoted by purely quantitative characteristics of human perception. There is, for example, a tendency to avoid paragraphs consisting of too few or, vice versa, too many sentences'. The influence of these quantitative factors, however, is outweighed by the influence of the internal structure of the text: 'it is fair to assume that quantitative factors do not of themselves determine the division into paragraphs irrespective of the inner structure of the text but contribute to the choice of one of several divisions to which that structure (or, rather, its subjective reflection in the recipient's mind) lends itself'. At present 'the distribution of paragraphs can be thought of by language speakers as being *more or less motivated* and that a "good" division into paragraphs is one that accords with the inner structure of the text..."to accord with" does not mean "to coincide with" but rather "to coincide with or deviate *justifiably*"¹⁴⁷. Although Gindin does not provide examples within his article, which is essentially a summary of Soviet research in text linguistics, he cites several sources that are based on empirical research.

This view that paragraph structure is somehow a motivated choice has also been held by linguists belonging to the tagmemic school. Although the founder of tagmemic theory, Kenneth L. Pike, did not at first discuss the paragraph in any detail, merely

¹⁴⁷S. I. Gindin, 'Contributions to Textlinguistics in the Soviet Union', in *Current Trends in Textlinguistics*, edited by Wolfgang Dressler, Research in Text Theory, 2 (Berlin, New York, 1976), pp. 261-274, (p. 266).

noting that a new paragraph indicates a change of topic, the framework that he established been developed in various ways and applied widely for the purpose of analysing structures above the level of the sentence in various languages . The mainstream of development in the higher levels of language is exemplified in the works of Katharine Barnwell,¹⁴⁸ John Beekman, John and Kathleen Callow,¹⁴⁹ Joseph Grimes,¹⁵⁰ Mildred Larson¹⁵¹ and Robert Longacre.¹⁵²

Larson, Beekman and J. Callow propose a clear distinction between the surface or grammatical structure of a language and the semantic structure of the language.¹⁵³ Larson writes: 'in surface structure, units are grouped into increasingly larger units in a hierarchy of grammatical structures'. Semantic structure however 'is more of a network of configurations, each being part of a larger configuration'¹⁵⁴ although it may also be viewed in hierarchical fashion for the purposes of analysis.

If there is no 'skewing' between semantic configurations and the grammatical hierarchy, the following correspondence obtains, with variations depending on the length and complexity of the text:

¹⁴⁸Katharine Barnwell, *Introduction to Semantics and Translation With Special Reference to Bible Translation* (Horsley's Green, England, 1974).

¹⁴⁹John Beekman and John Callow, *Translating the Word of God* (Grand Rapids, Michigan, 1974).

Kathleen Callow, *Discourse Considerations in Translating the Word of God* (Grand Rapids, Michigan, 1974).

¹⁵⁰*Papers on Discourse*, edited by Joseph E. Grimes (Dallas, Texas, 1978).

Joseph E. Grimes, *The Thread of Discourse* (The Hague, 1975).

¹⁵¹Mildred L. Larson, *Meaning-based Translation: A Guide to Cross-language Equivalence* (New York, 1984).

¹⁵²Robert E. Longacre, 'The Paragraph as a Grammatical Unit' in *Discourse and Syntax*, edited by Talmy Givón, *Syntax and Semantics*, 12 (New York, 1979), pp. 115-134.

¹⁵³See also Part I Translation and Linguistics Section (C) for the relevance of this to translation.

¹⁵⁴Larson, p. 30.

semantic structure**grammatical structure**

meaning component	morpheme (roots and affixes)
concept	word
complex concept (concept cluster)	phrase
proposition	clause
propositional cluster	sentence
semantic paragraph	paragraph
episode	section
episode cluster	division
semantic part	part
discourse	text ¹⁵⁵

Longacre's parallel hierarchies, which he terms 'notional' and grammatical are similar to the one above; Barnwell also states that: 'the semantic structure of any discourse involves a hierarchy of communication units of various sizes'. The features of paragraphs and other larger communication units may be divided into two main groups. Here we are concerned with units of the semantic structure which may or may not correspond with orthographic or surface structure divisions. This taxonomy is given in some detail as it will be examined in the following chapter.

(i) CRITERIA WHICH INDICATE THE BOUNDARY (BEGINNING OR END) OF A PARAGRAPH OR OTHER LARGER COMMUNICATION UNIT

¹⁵⁵Larson, pp. 30-31.

1 Change of temporal reference.¹⁵⁶

2 Change of location.¹⁵⁷

3 Change of participant.¹⁵⁸

4 Grammatical indicators:

The presence of back-reference between units or the absence of back-reference between units if back-reference indicates unity in the language;¹⁵⁹ 'overlap' clauses: 'in many African languages (and elsewhere too), the beginning of a new unit is often signalled by repeating the final clause of the previous unit';¹⁶⁰ parallelism and contrastive parallelism; and the beginning or end of a chiasmus.¹⁶¹

5 Lexical Indicators: Change of lexical field or semantic domain.¹⁶²

6 Rhetorical Indicators:

The presence of the vocative;¹⁶³ the presence of rhetorical questions;¹⁶⁴ and the presence of summary statements, which 'may occur either at the beginning or the end of a paragraph (or other larger communication unit)'.¹⁶⁵

FEATURES WHICH SIGNAL THE BEGINNING OF A PARAGRAPH OR OTHER LARGER COMMUNICATION UNIT

¹⁵⁶Barnwell, p. 238.

'Colossians', unpublished ms. edited by John Beekman, referred to in Kenneth L. Pike and Evelyn G. Pike, *Grammatical Analysis*, Summer Institute of Linguistics, 53 (Dallas, Texas, 1977), p. 243.

¹⁵⁷Barnwell, p. 238. Beekman in Pike and Pike, p. 243.

¹⁵⁸Barnwell, p. 238.

¹⁵⁹Longacre, pp. 117-118.

¹⁶⁰Barnwell, p. 239.

¹⁶¹Beekman in Pike and Pike, p. 243.

¹⁶²Beekman in Pike and Pike, p. 243.

¹⁶³Barnwell, p. 239. Beekman in Pike and Pike, p. 243.

¹⁶⁴Barnwell, p. 239. Beekman in Pike and Pike, p. 243.

¹⁶⁵Barnwell, p. 239.

1 Setting

Setting is the term used by Longacre to describe the opening sentence or sentences of a paragraph which give some information about the time, place or circumstances of the ensuing action and 'is often used to reset the time and place of a new paragraph'. The setting may give 'a broad hint of what is to come in the body of the paragraph'.¹⁶⁶ It is then followed by the topic sentence in explanatory discourse or the first sentence in which the action begins in narrative discourse.

2 Topic Sentence

Although Longacre distinguishes between the setting and the topic sentence, Callow and Barnwell do not make such a distinction. The function of the topic sentence in Callow's description combines the functions of Longacre's setting and topic sentence. She describes it thus: 'paragraphs often start with a topic sentence, which acts as a setting for the paragraph as a whole, or links the paragraph to the rest of the discourse, or both. Often the topic sentence indicates a change in temporal or locational setting, a change of the participant in focus, or a preview of the argument or activity of the paragraph'.¹⁶⁷

3 Grammatical indicators

Callow observes that 'the topic sentence is often distinct, grammatically, from the rest of the paragraph'. Beekman refers to 'special initiating conjunctions'.¹⁶⁸

¹⁶⁶Longacre, p. 118.

¹⁶⁷Kathleen Callow, *Discourse Considerations in Translating the Word of God* (Grand Rapids, Michigan, 1974), p. 22.

¹⁶⁸K Callow, p. 22. Beekman in Pike and Pike, p. 243.

FEATURES WHICH SIGNAL THE END OF A PARAGRAPH OR OTHER LARGER COMMUNICATION UNIT

1 Terminal sentence or terminus

The descriptions of the functions of the terminal sentence,¹⁶⁹ and the terminus¹⁷⁰ are similar enough to be included in the same category.

The terminal sentence may 'state the successful attaining of his object by the main participant' ; it may give a summary of the situation reached by the end of the paragraph; it may be an explanation, a comment, may consist of 'material which as it were steps aside from the main flow of the paragraph'; or it may simply relate the last event in a series.¹⁷¹ The functions of the terminus may also include removing a main participant from the stage, or indicating a lapse of time.¹⁷²

2 Grammatical Indicators

Like the topic sentence the grammatical structure of the terminal sentence often differs from that of the sentences forming the body of the paragraph. The end of a paragraph may be marked by a verb in 'final mood' in the last clause and some languages have suffixes which occur regularly in paragraph-final position.¹⁷³ Longacre also observes that the terminus often features verbs of motion, in phrases such as 'he went away'.¹⁷⁴

(ii) CRITERIA WHICH INDICATE THE INTERNAL UNITY OR COHERENCE OF A DISCOURSE UNIT, PARAGRAPH, OR OTHER LARGER COMMUNICATION UNIT

¹⁶⁹K. Callow, p. 24.

¹⁷⁰Longacre, p. 118.

¹⁷¹K. Callow, p. 24.

¹⁷²Longacre, p. 118.

¹⁷³K. Callow, p. 24.

¹⁷⁴Longacre, p. 118.

1 Temporal unity,¹⁷⁵ chronological sequence.¹⁷⁶

2 Unity of location.¹⁷⁷

3 Unity of participant(s):¹⁷⁸ 'in narrative discourse, a narrative paragraph is built around a thematic participant, occasionally a small set of thematic participants'.¹⁷⁹

4 Logical coherence or logical unity:

The simplest form of logical unity or coherence is described by Barnwell: 'where there is one main statement, accompanied by one or more supporting propositions which are related to that main statement, the whole usually forms one unit'.¹⁸⁰ Specific types of logical or communication relations are described below.

5 Lexical coherence:

This may take the form of words within the same semantic domain¹⁸¹ or field.¹⁸² There may be paraphrases or repetition especially in non-narrative texts.¹⁸³ as well as synonymy and the repetition of key words and phrases.¹⁸⁴

6 Grammatical cohesion:

The features of grammatical cohesion include: the use of the same tense or aspect throughout the section;¹⁸⁵ the presence of parallelism;¹⁸⁶ the use of the same subject, instrument and/or

¹⁷⁵Barnwell, p. 240.

¹⁷⁶K. Callow, p. 23.

¹⁷⁷Barnwell, p. 240.

¹⁷⁸K. Callow, p. 23.

¹⁷⁹Longacre, p. 118.

¹⁸⁰Barnwell, p. 240.

¹⁸¹Beekman in Pike and Pike, p. 243.

¹⁸²Barnwell, p. 240.

¹⁸³K. Callow, p. 23.

¹⁸⁴Beekman in Pike and Pike, p. 243.

¹⁸⁵K. Callow, p. 23.

¹⁸⁶Barnwell, p. 240. Beekman in Pike and Pike, p. 243.

object;¹⁸⁷ the presence of redundancy chains, such as pronouns in English, may also indicate unity.

The above approach is discussed by Brown and Yule.¹⁸⁸ They criticise the concept of paragraph unity, as proposed by Longacre,¹⁸⁹ Grimes¹⁹⁰ and Hinds¹⁹¹ on two counts. Firstly, that the formal linguistic markers indicating the beginning and end of paragraphs depend on 'a prior identification of the paragraph as a unit in which "the speaker continues talking about the same thing";'¹⁹² secondly, that languages other than English are mainly referred to; and thirdly, that the particles are genre-specific.¹⁹³

The criticism they make of the thematic participant feature is an important one for the practical application of the text analysis features proposed by Longacre and others. However, this feature is not intended to be the basis of all the other features, but rather they argue that a combination of formal linguistic and semantic features, sometimes including a change of participant will tend to occur at the boundaries of semantic units. On the second criticism of the use of materials from languages other than English, we

¹⁸⁷Beckman in Pike and Pike, p. 243.

¹⁸⁸Gillian Brown and George Yule, *Discourse Analysis* (Cambridge, 1983), pp. 115-134.

¹⁸⁹Robert E. Longacre, 'The Paragraph as a Grammatical Unit' in *Discourse and Syntax*, edited by Talmy Givón, Syntax and Semantics, 12 (New York, 1979), pp. 115-134

¹⁹⁰Joseph E. Grimes, *The Thread of Discourse* (The Hague, 1975), p. 109.

¹⁹¹J. Hinds, 'Organizational Patterns in Discourse' in *Discourse and Syntax*, edited by Talmy Givón, Syntax and Semantics, 12 (New York, 1979), pp. 135-157.

J. Hinds, 'Paragraph structure and pronominalization', *Papers in Linguistics*, 10 (1977), 77-99.

¹⁹²Brown and Yule, p. 96.

¹⁹³Brown and Yule, pp. 95-96.

would refer to other works by Longacre¹⁹⁴ which contain analysis of extracts from modern English and American fiction, and to the fact that a central text analysed in *The Thread of Discourse* is an extract from an English text. Thirdly, we would argue that the assignation of different discourse particles to different forms of discourse is in fact in line with recent theories of discourse analysis.¹⁹⁵ Yule and Brown then give an analysis of the formal linguistic features marking the features of orthographic paragraphs in an extract from a modern English novel and it is interesting to note that they find grammatical features corresponding to the orthographic paragraph divisions.

The one criticism which we ourselves would make of the descriptive approach outlined above is that theoretical side has in general been paid much less attention than the empirical side.

SUMMARY

In Part II of this chapter we have outlined and discussed the main approaches to paragraph structure. They included first the prescriptive approach and then three non-prescriptive approaches in which orthographic paragraph structure is seen firstly as an arbitrary division, unrelated to the semantic structure of a text; secondly as a definite correlate of semantic structure; and thirdly as tending to have a less definite relationship to semantic structure, which is the view adopted in this thesis as having the best empirical basis and a sufficient theoretical basis.

¹⁹⁴Robert Longacre, *The Grammar of Discourse*, Topics in Language and Linguistics (New York, 1983).

¹⁹⁵See especially German theory in Christiane Nord, *Text Analysis in Translation: Theory, Methodology, and Didactic Application of a Model for Translation-Oriented Text Analysis*, Amsterdamer Publikationen zur Sprach und Literatur, 94, translated by Christiane Nord and Penelope Sparrow (Amsterdam, 1991).

We found radically differing views on what constitutes a paragraph, and even within some of the groupings a consistent concept of paragraph structure was difficult to identify. Nonetheless one aspect emerged as central: the dual and not always coincidental manifestation of the paragraph on both the orthographic levels and semantic levels. In the following chapters we will be investigating the possibility that this dual nature of the paragraph may affect alterations to paragraph structure made in translation.

CHAPTER 2

COMPARISON OF SOURCE TEXTS AND TRANSLATIONS

(I) SELECTION OF EXTRACTS

Extracts from sixteen narrative texts, eight written by English or American writers and eight written by Russian writers, were compared with their corresponding translations into Russian and English. The texts examined were the following - if the publication date of the edition used in the study differs from the date when the novel was completed, the date of completion is also given:

TRANSLATIONS FROM ENGLISH INTO RUSSIAN

John Steinbeck, *The Pearl* (London, 1967) [1948]

Джон Стайнбек, *Жемчужина*, translated by Н. Волжина
Иностранная литература, 12 (1956), 7-52

L. P. Hartley, *The Go-Between* (Middlesex, 1958) [1953]

Л. П. Хартли, *Посредник*, translated by М. Загот, in: Л. П.
Хартли, *Посредник, По найму* (Moscow, 1986), pp. 17-278

Ray Bradbury, *Dandelion Wine* (London, 1986) [1957]

Рей Брэдбери, *Вино из одуванчиков*, translated by Э.
Кабалевская, in:

Рей Брэдбери, Харпер Ли, Джером Д. Сэлинджер, *Вино из одуванчиков, Убить пересмешника..., Над пропастью во ржи*, (Moscow, 1988), pp. 13-212

Harper Lee, *To Kill a Mockingbird* (London, 1974) [1960]

Харпер Ли, *Убить пересмешника...*, translated by Н. Галь and Р. Облонская in Рей Брэдбери, Харпер Ли, Джером Д. Сэлинджер, *Вино из одуванчиков, Убить пересмешника..., Над пропастью во ржи*, (Moscow, 1988), pp. 215-490

C P Snow, *Corridors of Power* (London, 1964)

Чарльз П. Сноу, *Коридоры власти* translated by В. Ефанова, М. Миронова and Р. Облонская in Чарльз П. Сноу, *Наставники, Коридоры власти* (Moscow, 1988), pp. 211-430

Paul Scott, *The Jewel in the Crown* in *The Raj Quartet* (London, 1984), pp. 1-451 [1966]

Пол Скотт, *Жемчужина в короне*, translated by М. Лорие (Moscow, 1984)

Iris Murdoch, *The Word Child* (London, 1975)

Айрис Мердок, *Дитя слова*, translated by Т. Кудрявцева, (Moscow, 1981)

Antony Beevor, *For Reasons of State* (London, 1981)

Энтони Бивор, *В интересах государства*, translated by М. Брук, in *Английский политический детектив* (Moscow, 1987), pp. 19-208

TRANSLATIONS FROM RUSSIAN INTO ENGLISH

Сергей Антонов, *Дело было в Пенькове*, in Сергей Антонов, *Повести и рассказы* (Moscow, 1961), pp. 204-359 [1956]

Sergei Antonov, *It Happened in Penkovo*, translated by Olga Shartse (Moscow, 1959)

Эммануил Казакевич, *Дом на площади* (Moscow, 1957).

E. Kazakevich, *The House on the Square*, translated by Martin Parker (Moscow, 1957)

Борис Пастернак, *Доктор Живаго* (Milan, 1957)

Boris Pasternak, *Doctor Zhivago*, translated by Max Hayward and Manya Harari (London, 1985)

Василий Гроссман, *Жизнь и судьба* (Lausanne, 1980) [1960].

Vasily Grossmann, *Life and Fate*, translated by Robert Chandler (London, 1985)

Валентин Распутин, *Деньги для Марии*, in *Избранные произведения* 2t (Moscow, 1984), I, pp. 29-126 [1967]

Valentin Rasputin, *Money for Maria*, translated by Margaret Wettlin, in *Money for Maria and Borrowed Time*, translated by Kevin Windle et al. (London, 1981), pp. 1-142

Юрий Бондарев, *Берег* (Moscow, 1980) [1970-1974]

Yuri Bondarev, *The Shore*, translated by Keith Hammond (Moscow, 1984)

Юрий Трифонов, *Другая жизнь* (Moscow, 1976) [1975]

Yuri Trifonov, *Another Life*, translated by Michael Glenny (London, 1983)

Анатолий Рыбаков, *Тяжелый песок* (Moscow, 1979) [1975-1977]

Anatoli Rybakov, *Heavy Sand*, translated by Harold Shukman (London, 1981)¹

¹These texts were taken from a wider range which was examined and from which examples are also taken. (See also Chapter 4 for a more detailed analysis of the additional texts).

(II) ANALYSIS AND DEFINITION OF NARRATIVE PARAGRAPH

Extracts approximately 25,000 words in length were taken from each source text and were compared with the translation of the extract in the target language. The aim of the comparison was to identify any differences in paragraph structure between each source text and its corresponding target text that had occurred in the process of translation. Thus, wherever the translator had introduced into the target text a division between paragraphs or sections that was not present in the source text, that division was recorded.

Such an alteration is seen in the following extract from *Тяжелый песок* and its translation into English:

Моя мать очень любила отца, любила всю жизнь и отдала ему всю жизнь. Но, встретить ее отец на базельских улицах, он все равно полюбил бы Рахиль и только Рахиль, она была его судьбой. А будь мой отец парнем с нашей улицы, еще неизвестно, как бы повернулось дело... Красивый, конечно, но тихий, скромный, застенчивый, и могло случиться, что мать полюбила бы более сильного, смелого, боевого парня. При всей своей дерзости и сумасбродстве моя мать была женщина практичная, знала, чего хотела, знала, что ей надо, и не хотела знать, чего ей не надо. И учтите, что в девушках моя мать считалась первой красавицей города и офицеры из полка специально ездили по

нашей улице, чтобы посмотреть на Рахиль
Рахленко.²

The one paragraph in the Russian text above is divided into two paragraphs by the translator:

My mother loved my father very much, all her life she loved him and she gave her life to him entirely. And if father had met her on the street in Basel, he still would have fallen in love with her, and only her - she was his destiny. But if father had been one of the boys from our street, I'm not so sure that things would have turned out as they did. True, he was handsome, but he was quiet, modest, and shy, and mother might easily have fallen in love with one of the stronger, bolder, more aggressive boys.

For all her impudence and wild behaviour, mother was a practical woman, she knew what she wanted and what she didn't want, and whatever she didn't want she had no time for. Bear in mind that as a girl, my mother was reckoned to be the prettiest in town - officers from the regiment would ride down our street, just to get a look at Rachel Rakhlenko.³

Likewise, wherever the translator had omitted a paragraph or section division from the target text that had appeared in the source text this alteration was recorded. The following extract

²Анатолий Рыбаков, *Тяжелый песок* (Moscow, 1979) (1975-1977), p. 16.

³Anatoli Rybakov, *Heavy Sand*, translated by Harold Shukman (London, 1981), pp. 20-21.

from *Доктор Живаго* and its translation provide an example of such an omission:

Маленьким малчииком он застал еще то время, когда именем, которое он носил, называлось множество саморазличнейших вещей.

Была мануфактура Живаго, банк Живаго, дома Живаго, способ завязывания и закалывания галстука булавкою Живаго, даже какой-то сладкий пирог круглой формы, вроде ромовой бабы под названием Живаго, и одно время в Москве можно было крикнуть извозчику «к Циваго!», совершенно как «к чорту на кулички!», и он уносил вас на санках в тридесятое царство, в тридевятое государство. Тихий парк обступал вас. На свисающие ветви елей, осыпая с них иней, садились вороны. Разносилось их карканье, раскатистое, как треск древесного сука. С новостроек за просекой через дорогу перебежали породистые собаки. Там зажигали огни. Спускался вечер.⁴

In the translation into English, the two paragraphs above are reduced to one paragraph:

He could remember a time in his early childhood when an infinite variety of objects were still known by the name he bore. There were Zhivago factories, a Zhivago bank, Zhivago buildings, a Zhivago tie-pin, even a cake rather like a *baba au rhum* known as a

⁴Борис Пастернак, *Доктор Живаго* (Milan, 1957), p. 5.

Zhivago bun, and at one time you only had to say to your sleigh driver in Moscow: "Zhivago's!" and, rather as if you had said: "Take me to Timbuctoo!" he carried you off in his sleigh to an enchanted kingdom at the end of the world. The park closed round you as quiet as a countryside; crows scattered hoarfrost as they settled on the heavy branches of the firs; their cawing echoed like crackling wood; dogs came running across the road from the new kennels in the clearing where the lights shone in the gathering dusk.⁵

(A) Distinction between Narrative Paragraphs and Dialogue Paragraphs

The main interest of the present study was to examine those differences which occurred in the translation of narrative textual material, but alterations that occurred in dialogue material were also of interest.

(a) NARRATIVE PARAGRAPHS

Under the heading 'narrative paragraph' were included those orthographic paragraphs that consisted entirely or mainly of narrative. Narrative paragraphs containing direct speech were only considered as narrative paragraphs if the proportion of direct

⁵Boris Pasternak, *Doctor Zhivago*, translated by Max Hayward and Manya Harari (London, 1985), pp. 13-14.

speech was less than the proportion of narrative material. The position of any direct speech occurring within a narrative paragraph was also taken into account: if the small proportion of direct speech occurred somewhere in the centre of the paragraph, the paragraph would be considered a narrative paragraph and was included in the analysis. If the small proportion of direct speech or a speech introduction such as 'He said:' occurred at the beginning or end of the paragraph however, the paragraph would be also considered a narrative paragraph, but would not be included the analysis of narrative paragraphs. The reason for this was that the cohesion between these paragraphs could not be readily compared with the cohesion between paragraphs that both begin and end with narrative.

The other type of narrative paragraph that was excluded from the examination was the short narrative paragraph occurring within or on the margin of a dialogue or other exchange between characters in a narrative such as 'He nodded his head in reply'. This type of paragraph was considered to belong more to the dialogue than to the main narrative.

(b) DIRECT AND INDIRECT SPEECH PARAGRAPHS

Speech paragraphs were taken to be those paragraphs that consisted entirely or mainly of direct speech.

Indirect speech paragraphs in which the speech of a character is reported as narrative occupy a place on the middle ground between speech paragraphs and narrative paragraphs, and therefore were classed separately as indirect speech paragraphs.

As well as the alterations that occurred in the translation of narrative paragraphs, many alterations also occurred in the translation of direct speech and some in the translation of indirect speech. It was not always easy to determine whether an alteration should be assigned to the category of narrative alterations or speech alterations. In order to clarify this problem there follows a discussion of English and Russian conventions for recording speech and the alterations that occur in translation.

(i) PUNCTUATION OF DIRECT SPEECH IN ENGLISH AND RUSSIAN

The conventions for the punctuation of direct speech in English and Russian are not exactly identical. By speech alteration is meant a paragraph division that is introduced or omitted by the translator either at the boundaries of a speech utterance, where the inverted commas appear, or close to the boundaries of the speech utterance but within the narrative peripheral to the speech utterance.

THE ENGLISH PATTERN

In English, direct speech may be indented, as in the following example from *My Cousin Rachel*:

...He used to stand by the steps in the summer months, his basket beside him, and he would set his live lobsters to crawl along the quay in a fantastic race, to make the children laugh. It was not so long ago that I had seen him.

"Well," said Ambrose, watching my face, "what do you make of him?"

I shrugged my shoulders, and kicked the base of the gibbet with my foot...⁶

Direct speech in English is frequently not indented, however, but is placed within the same paragraph as the narrative in which it occurs. In the example below from *Dandelion Wine*, the speech follows the narrative in English forming one paragraph:

They sat enjoying the ice cream, wrapped at the core of the deep, quiet summer night. His mother and himself and the night all around their small house on the small street. He licked each spoonful of ice-cream thoroughly before digging for another, and Mom put her ironing board away and the hot iron in the open case cooling, and she sat in the armchair by the phonograph, eating her dessert and saying, 'My land, it was a hot day today. Earth soaks up all the heat and lets it out at night. It'll be soggy sleeping.'⁷

When translated into Russian there is a speech alteration and it appears as two paragraphs:

Так они сидели, наслаждаясь мороженым, откутанные глубокой тишиной летнего вечера. Только вдвоем - мама и он, и вокруг них, вокруг их домика и улочки - ночь. Том старательно облизывал ложку, прежде чем набрать следующую; мама отодвинула

⁶Daphne du Maurier, *My Cousin Rachel* (London, 1980), p. 6.

⁷Ray Bradbury, *Dandelion Wine* (London, 1986), p. 33.

гладильную доску, отставила утюг, и он понемногу остывал, а она сидела в кресле у патефона, ела мороженое и говорила:

- Ну и денек выдался, вот жарища-то! Земля целый день впитывает в себя зной, а вечером опять его отдает. Душно будет спать!⁸

In the following exchange, instead of narrative followed by speech, the speech is followed by the narrative. Again both are included within one paragraph in the English source text, but there is a speech alteration in the Russian text, producing two paragraphs:

...'Yes,' I exclaimed, 'I feel quite another person!' - which was less than the truth. They all laughed at this. The talk drifted away from me, as it does from children, and I got down from my pedestal, realising that my moment was over; but what a moment it had been.⁹

- Да,- вскричал я- я чувствую себя другим человеком!

Это не вполне соответствовало истине. Все засмеялись. Постепенно я перестал быть центром внимания - с детьми всегда так - и неловко слез с

⁸Рей Брэдбери, *Вино из одуванчиков*, translated by Э. Кабалеvская in Рей Брэдбери, Харпер Ли, Джером Д. Сэлинджер, *Вино из одуванчиков, Убить пересмешника..., Над пропастью во ржи*, translated by Э. Кабалеvская et al. (Moscow, 1988), pp. 13-212, p. 40.

⁹L. P. Hartley, *The Go-Between* (Middlesex, 1958), p. 49.

пьедестала, понимая, что мой час миновал; но какой час!".¹⁰

The above extract from *The Go-Between* is embedded in a larger paragraph which consists of exchanges between several characters interspersed with narrative, all on the subject of Colston's new clothes. In the Russian translation this one paragraph has been divided into fourteen separate paragraphs.

The two examples above illustrate the frequent pattern in English in which direct speech is contained in the same paragraph as the narrative 'periphery' which introduces it or follows it or both introduces and follows the direct speech, whereas in Russian, as in the above extract, the peripheral material is separated from the direct speech. This peripheral narrative, or co-text, usually takes the form of a noun or pronoun + verb denoting speech. A typical example of this is the construction: 'He said, "... "'. However, the narrative peripheral to the speech may be more loosely related to the content of the speech but still contained within the one paragraph as in the following example from *To Kill a Mockingbird*:

"Miss Maudie had known Uncle Jack Finch, Atticus's brother, since they were children. Nearly the same age, they had grown up together at Finch's Landing. Miss Maudie was the daughter of a neighbouring landowner, Dr Frank Buford. Dr Buford's profession was medicine and his obsession was anything that grew in the ground,

¹⁰Л. П. Хартли, *Посредник*, translated by М. Загот, in Л. П. Хартли, *Посредник, По найму*, translated by М. Загот et al. (Moscow, 1986), pp. 17-278. p. 60.

so he stayed poor. Uncle Jack Finch confined his passion for digging to his window boxes in Nashville and stayed rich. We saw Uncle Jack every Christmas, and every Christmas he yelled across the street for Miss Maudie to come marry him. Miss Maudie would yell back, 'Call a little louder, Jack Finch, and they'll hear you at the post office, I haven't heard you yet!' Jem and I thought this a strange way to ask for a lady's hand in marriage, but then Uncle Jack was rather strange...¹¹

Нашего дядю Джека Финча, брата Аттикуса, Мисс Моды знала с детства. Почти ровесники, они вместе росли на «Пристани Финча». Отец мисс Моды, доктор Фрэнк Бьюфорд, был давний сосед Финчей. По профессии врач, по призванию садовод и огородник, он без памяти любил копать в земле и потому остался бедняком. А дядя Джек этой своей страсти воли не давал, цветы растил только на подоконнике у себя в Нэшвиле и потому остался богатым. Каждый год на рождество дядя Джек приезжал к нам в гости и каждый год во все горло орал через улицу мисс Моды, чтоб она выходила за него замуж. А мисс Моды орала в ответ:

- Кричи громче, Джек Финч, чтоб на почте слышали, а то мне тебя не слышать!

Нам с Джимом казалось, что это странный способ делать предложение, но дядя Джек вообще был со странностями¹²

¹¹Harper Lee, *To Kill a Mockingbird* (London, 1974), p. 49.

¹²Харпер Ли, *Убить пересмешника...*, p. 255.

This is the prevailing pattern for English: that is, if there is narrative adjoining the direct speech which is related however loosely to the content of the speech it is generally included in the same paragraph. And the frequent pattern in Russian translation is for the paragraph to be divided either on the speech boundaries or near to the speech boundaries.

THE RUSSIAN PATTERN

In the Russian pattern, as seen in the above translations, direct speech is typically separated from the surrounding narrative, both when the co-text is closely related to the content of the speech and when the co-text is only loosely related to the content of the speech. The typical pattern for Russian is seen in the following extract:

Она опять как-то недоуменно и капризно, как школьница кляксу в своей тетради, поцарапала букву «К» затем сказала, придерживая над ртом большой цветной карандаш:

- Понятно. И куда они у вас летят?

Если бы у меня спросили это на траулере, а женщин у нас там не было, я б, наверно, с ходу и всего лишь двумя словами ответил, куда летят мои альбатросы, но тут был не траулер, и я вежливо сказал, что альбатросы обычно летят за кораблем.¹³

¹³Константин Воробьев, *Вот пришел великан...*, in Константин Воробьев, *Друг мой Момич* (Moscow, 1988), pp. 309-512 (pp. 316-317).

The extracts below illustrate the typical Russian pattern and the translations show how the pattern is altered to conform to the English paradigm.

In *Деньги для Марии* for example, the following two paragraphs in the Russian text:

'Кузьма идет на кухню и говорит Марии, которая возится у печки:

- Собери мне чего-нибудь с собой, поеду.'¹⁴

are made into one paragraph in the English translation:

'Kuzma went into the kitchen and said to Maria, who was busy at the stove: "Pack me a little lunch. I'm going."¹⁵

In the above pattern the speech utterance is linked to the previous narrative in the translated text. An example of the latter alteration, in which the speech utterance is linked to the following stretch of discourse, is the following:

'- Ксаверия Борисыча? Сию минут-с. Пальтецо, пожалуйста. Калошек нету?

Человек принял мое пальто с такой бережностью как будто это было церковное драгоценное облачение'.¹⁶

"'Xavier Borisovich? At once, sir. Please take off your coat, sir. Have you no galoshes?" The man took off my coat as reverently as if it had been a precious ecclesiastical vestment'.¹⁷

(ii) PUNCTUATION OF INDIRECT SPEECH IN ENGLISH AND RUSSIAN

¹⁴Валентин Распутин, *Деньги для Марии*, in *Избранные произведения*, 2 vols (Moscow, 1984), I, pp. 29-126 (p. 34).

¹⁵Valentin Rasputin, *Money for Maria*, translated by Margaret Wettlin, in Valentin Rasputin, *Money For Maria and Borrowed Time*, translated by Kevin Windle et al. (London, 1981), pp. 1-142 (p 5).

¹⁶Михаил Булгаков, *Театральный роман* in Михаил Булгаков, *Романы* (Moscow, 1973), pp. 273-420 (p. 276).

¹⁷Mikhail Bulgakov, *Black Snow: A Theatrical Novel*, translated by Michael Glenny (London, 1967), p. 19.

The punctuation of indirect speech in English is similar to the punctuation of indirect speech in Russian. The typical pattern for a paragraph begins as follows:

He said that he ... and in Russian: Он сказал, что...

It will be seen from this that there are not likely to be differences in the translation of indirect speech paragraphs. The differences that do occur tend to be not within the paragraph, but on the boundaries of the indirect speech paragraph. The problem then is to decide whether paragraph alterations which coincide with or occur in close proximity to indirect speech should be termed speech alterations or narrative alterations. The following extract from *Театральный роман* and its translation illustrate the difficulty:

На третьем вечере появился новый человек. Тоже литератор - с лицом злым и мефистофельским, косой на левый глаз, небритый. Сказал, что роман плохой, но изъявил желание слушать четвертую, и последнюю, часть. Была еще какая-то разведенная жена и один с гитарой в футляре. Я почерпнул много полезного для себя на данном веере. Скромные мои товарищи из «Пароходства» попривыкли к разросшемуся обществу и высказали и свои мнения.

Один сказал, что семнадцатая глава растянута, другой - что характер Васеньки очерчен недостаточно выпукло. И то и другое было справедливо.

Четвертое, и последнее, чтение состоялось не у меня, а у молодого литератора искусно сочинявшего рассказы...¹⁸

On the third evening a new man appeared, also a writer, with an evil Mephistophelian face, a cast in his left eye and unshaven. He said the novel was bad, but he would like to hear the fourth and last part. A woman who had just been divorced came too and a man with a guitar in a case. I learned a lot by giving that party. My shy colleagues from the *Gazette* thawed out slightly and expressed their opinions. One said that chapter seventeen was too long, the other that the character of Vasienska was not sufficiently rounded out. Both of them were right. The fourth and last reading was held not in my room, but in the flat of the young man who was so clever at writing short stories...¹⁹

In the example above, the first paragraph alteration which links 'One said...' to the preceding narrative, was termed a speech alteration as it occurs immediately before the indirect speech. The second alteration, however, which links 'The fourth and last reading...' to the preceding narrative was termed a narrative alteration because it does not occur in close proximity to the indirect speech.

INTERNAL NARRATIVE

¹⁸Михаил Булгаков, *Театральный роман*, pp. 279-280.

¹⁹Mikhail Bulgakov, *Black Snow: A Theatrical Novel*, p. 24.

As with indirect speech, the conventions for punctuating what may be termed internal narrative, the thoughts of the narrator or one of the characters in a narrative, are similar in English and Russian. The following extract is from *Хранитель древностей*.

'Я стоял, смотрел на горы, на тополя, на белые акации под ними и думал: куда же идти, ведь здесь никогда не найдешь дорогу. Встало солнце, и хотя люди еще спали за замками, ставнями, болтами и решетками - город уже проснулся...'20

'I stood there looking at the mountains, at the poplars, at the white acacias beneath them and wondered how I was ever going to find my way. The sun had risen and although the people were still asleep behind their locks, shutters, bolts and grilles, the town was already awake...'21

(c) BORDERLINE EXAMPLES

Sometimes it was difficult to decide whether to assign a paragraph alteration to the category of narrative paragraph alterations or to the category of speech paragraph alterations. The example which follows has been chosen to illustrate this difficulty. The question that presents itself is whether the paragraph alteration introduced in the Russian translation is a narrative alteration as it occurs in the narrative or a speech alteration as it occurs in the same sentence as the utterance and in close proximity to the utterance and it could be argued that its function is to indicate the end of the dialogue:

²⁰Юрий Домбровский, *Хранитель древностей* (Paris, 1978), p 9.

²¹Yury Dombrovsky, *The Keeper of Antiquities*, translated by Michael Glenny (London, 1969) p 5.

"'Luck to you," Red called after him. He watched until the screendoor slammed. Then he took his coffeecup over to where young Choy was sweating industriously at the steamy nickel urn, with its spouts and glass gauges, wishing it was five o' clock and he could have a beer instead'.²²

'- Ни пуха ни пера! - крикнул Ред, провожая его взглядом.

Когда затцнутая сеткой дверь захлопнулась, Ред встал и, жалея, что раншье пяти нельзя выпить пива, понес свою чашку к стойке, где молодой Чой, потея от усердия, возился у дымящейся кофеварки - большого никелированного ящика с многочисленными краниками и стеклянными трубками'.²³

The above alteration was termed a speech alteration for the reasons specified above, although it is close to the margin between speech and narrative alterations.

SUMMARY

The conventions for recording utterances in English and Russian are different. In English direct speech tends not to be separated from the surrounding narrative. In Russian, direct speech is usually separated from the surrounding narrative and is indented. The conventions for recording indirect speech are similar, the only difficulty being to decide whether to assign an alteration occurring on or near to the boundary of a reported speech paragraph as a narrative alteration or a speech alteration.

Instances occur in which it is difficult to classify a paragraph alteration as pertaining to the dialogue or to the narrative of the text. This difficulty occurs where:

²²James Jones, *From Here to Eternity* (Glasgow, 1987)(1953), p. 17.

²³Джеймс Джонс, *Отныне и вовек*, translated by Алексей Михалев (Moscow, 1986) pp.31-32.

- 1 The alteration occurs on the periphery between the end of the speech and the beginning of the narrative.
- 2 The alteration occurs at the beginning or end of indirect speech or in close proximity to indirect speech.

The general strategy adopted was, in the case of 1, to classify those alterations which occurred on or very close to the speech periphery as speech alterations. In the case of 2, i.e indirect speech, a similar strategy was adopted but only those alterations which occurred immediately before or after the reported speech were classified as speech alterations.

(III) ANALYSIS OF ALTERATIONS

Our hypothesis was that this assymetry in paragraphing conventions would result in alterations to paragraph structure in the translation in conformity with the target language conventions.

(A) Speech Alterations

In accordance with the restrictions outlined above, the number of alterations occurring in the speech paragraph structure of the translated texts is given in the following two tables.

Table 1-1 Number of Speech Alterations in Translation (English into Russian)

Title of text	Speech Paragraph divisions introduced	Speech Paragraph divisions omitted
<i>The Pearl</i>	6	0
<i>The Go-Between</i>	42	0
<i>Dandelion Wine</i>	16	1
<i>To Kill a Mockingbird</i>	150	0
<i>Corridors of Power</i>	57	7
<i>The Jewel in the Crown</i>	7	2
<i>The Word Child</i>	9	0
<i>For Reasons of State</i>	63	0
Total number of alterations	350	10

Table 1-2 Number of Speech Alterations in Translation (Russian into English)

Title of text	Paragraph divisions introduced	Paragraph divisions omitted
<i>Дело было в Пенькове</i>	0	2
<i>Дом на площади</i>	0	21
<i>Доктор Живаго</i>	2	12
<i>Жизнь и судьба</i>	0	50
<i>Деньги для Марии</i>	0	9
<i>Другая жизнь</i>	23	33
<i>Берег</i>	2	1
<i>Тяжелый песок</i>	0	45
Total number of alterations	27	173

REASONS PROPOSED FOR ALTERATIONS

The asymmetry in paragraphing conventions between English and Russian which was suggested as a source of alterations is very evident in the above results. In the translations from English into Russian there was a clear tendency for the translator to divide the speech paragraph up in translation, according to the Russian convention. In the translations from Russian into English there was also a clear tendency for the translator to link together the content of the speech and the surrounding narrative, according to the English convention. Of course in every case the figures depend upon the amount of dialogue in the extract.

Some of the figures require some comment. The figure for *Другая Жизнь* contains a high number of speech divisions which seems to contradict the overall pattern; however, all but one of these divisions were made in narrative that was introduced not with a dash, as is usual in Russian, but with quotation marks: << >>, this was also the case in the divisions in *Берег*.

Four of the Russian into English translations were published in the Soviet Union: *Дело было в Пенькове*, *Дом на площади*, *Деньги для Марии* and *Берег*. These four translations tended to have fewer speech and narrative alterations (see following tables), than the translations published outside the Soviet Union. In Chapter 4 we suggest possible reasons for this difference.

(B) Narrative Alterations

In accordance with the restrictions outlined above, the number of alterations occurring in the narrative paragraph

structure of the translated texts is given in the following two tables.

Table 1-3 Number of Narrative Alterations in Translation (English into Russian)

Title of text	Paragraph divisions introduced	Paragraph divisions omitted
<i>The Pearl</i>	2	0
<i>The Go-Between</i>	1	0
<i>Dandelion Wine</i>	4	0
<i>To Kill a Mockingbird</i>	1	1
<i>Corridors of Power</i>	0	1
<i>The Jewel in the Crown</i>	0	2
<i>The Word Child</i>	0	0
<i>For Reasons of State</i>	1	0
Total number of alterations	9	4

**Table 1-4 Number of Narrative Alterations in Translation
(Russian into English)**

Title of text	Paragraph divisions introduced	Paragraph divisions omitted
<i>Дело было в Пенькове</i>	1	10
<i>Дом на площади</i>	0	8
<i>Доктор Живаго</i>	13	22
<i>Жизнь и судьба</i>	9	65
<i>Деньги для Марии</i>	2	8
<i>Другая жизнь</i>	24	1
<i>Берег</i>	0	0
<i>Тяжелый песок</i>	14	46
Total number of alterations	63	160

REASONS PROPOSED FOR ALTERATIONS

The first striking feature when the two tables containing the speech alterations are compared with the two tables containing the narrative alterations is the much greater number of speech alterations than narrative alterations, especially in the translations from English into Russian. We would suggest that the greater number of this type of alteration indicates a strong convention in both English into Russian and Russian into English translation.

There was a clear discrepancy between the relatively small number of alterations introduced into the translations from English into Russian and the much larger number of alterations introduced into the translations from Russian into English. There

are several reasons that may be proposed to account for this difference in the number of alterations. These proposed reasons, which will be discussed in detail in the following chapters, are the following:

1 The alterations to the paragraph structure in the translation of some of the analysed texts arise because these texts may not represent the stylistic norm of the respective source literatures with respect to their typical paragraph structure.

2 The alterations may occur because of differences in textlinguistic structure between the source and target languages.

3 The alterations to paragraph structure in translation may be due to the strategy of the particular translator, or to his or her location; or they may arise because of the different positions occupied by the source and target languages, literatures and cultures in general with respect to each other and to other linguistic and cultural systems.

Each of the above possible reasons which may account for the differences in paragraph structure that have been observed were considered in turn and form the basis of the chapters which follow.

CHAPTER 3

DISCUSSION OF HYPOTHESIS 1: THAT ALTERATIONS IN TRANSLATION MAY RESULT FROM A DIFFERENCE BETWEEN SL AND TL PARAGRAPH NORMS

(I) PARAGRAPH CONSTRUCTION

The first possibility that must be considered is that the source texts in either English or Russian or both do not adequately represent the norm of the English or Russian novel and that therefore the alterations that appear in translation would not appear if another group of novels from the source literature was selected for comparison with the corresponding translations.

It may be argued that although the texts would seem to belong to the central core of their source literatures, they are not necessarily representative from the point of view of their style and that therefore any differences that appear in translation result from the selection of a stylistically unusual group of novels. Attention was paid to this when selecting the novels and an attempt was made to reduce the possibly distorting effect of stylistic differences to a minimum. For this reason those novels which are known primarily for their innovative style such as those of William Faulkner or James Joyce were not included. To reduce the stylistic interference in the survey from other

languages and other linguistic environments only source texts written by native English speakers who had spent most of their lives up to the time of writing the text in either the United Kingdom or the United States were selected; and only the source texts of native Russian speakers who had spent most of their lives in the Soviet Union up to the time of writing the text were selected. Furthermore, in order to reduce the influence upon the survey of stylistic changes over time, the texts selected were all written in the twentieth century between 1948 and 1981. The English and Russian source texts were selected from corresponding periods as far as this was possible.

A stylistic comparison was then carried out between the source texts in English and Russian and a group of other texts written at approximately the same time from each language.

The study concentrated on the paragraph features in particular, in order to ascertain whether the source text group was representative of other works from the source literature in terms of paragraph features. If the source text group was found to have features of paragraph construction that also appeared in the 'control' group, this would admit the possibility that the alterations that took place in translation might occur if texts from the control group were also translated and would imply that the differences in translation might have a broader significance within the two languages.

(A) Analysis

The sixteen source texts listed above were analysed, together with sixteen comparable texts in Russian and English which formed the control group. The sixteen comparable texts consisted of eight Russian texts and eight English texts. Five texts written by English writers and three by American writers were chosen to compare with the English source texts, half of which were written by English writers and half by American writers. The possibility of stylistic changes over time was taken into account when selecting the texts in this group and texts were chosen that were written around the same time as the source texts. Extracts from the following texts were analysed:

ENGLISH AND AMERICAN TEXTS

- Daphne du Maurier, *My Cousin Rachel* (London, 1980) [1951]
 Kurt Vonnegut Jr. *Player Piano* (London, 1977) [1953]
 Elizabeth Taylor *The Sleeping Beauty* (London, 1983) [1953]
 M. M. Kaye, *Shadow of the Moon* (London, 1979) [1957]
 Paul Gallico, *Flowers for Mrs Harris* (London, 1991) [1957]
 J. G. Farrell, *Troubles* (Middlesex, 1982) [1970]
 J. G. Ballard, *Empire of the Sun* (London, 1984)
 Frederick Forsyth, *The Day of the Jackal*, (London, 1985) [1971]

RUSSIAN TEXTS

- Аркадий & Борис Стругатский, *Путь на Амальтею* (Moscow, 1964)
 Владимир Тендряков, *Чрезвычайное*, in *Избранные произведения в двух томах* (Moscow, 1963), II, pp. 517-623
 Константин Паустовский, *Дым отечества* (Moscow, 1964)
 Дора Брегова, *Дорога исканий* (Moscow, 1971)

Константин Воробьёв, *Вот пришел великан...*, in *Друг мой Момич* (Moscow, 1988) pp. 309-512, [1971]

Валдими́р Кривцо́в, *Путь к великой стене* (Leningrad, 1972)

Валентин Пихул, *Богатство*, in *Богатство: два романа* (Leningrad, 1978)

Сергей Залыгин, *Комиссия* (Novosibirsk, 1981)

The first twenty narrative paragraphs from each text were examined. The definitions of and distinction between speech paragraphs and narrative paragraphs remain the same as in the previous analysis in Chapter 2.

The list of paragraph features that were being examined corresponds for the main part with those features of discourse 'units', episodes, paragraphs and other larger communication units identified by Barnwell, Beekman, Callow, Grimes, Larson and van Dijk (see Chapter 2). This list, which is discussed in detail below, comprises the following features:

(a) FEATURES THAT INDICATE THE BEGINNING OF A PARAGRAPH

Initiatory which comprises:

Grammatical construction or set expression

(G Cons)

Expression denoting the beginning of an event or action (Beg)

General statement (Gen)

Indication of paragraph content (Indic)

Short opening sentence (Short)

Use of keyword(s) [(Keyword(s)]

Logical Relation

Grammatical Cohesion

Lexical Cohesion

**(B) FEATURES THAT INDICATE EITHER THE BEGINNING OR THE
END OF A PARAGRAPH OR BOTH**

Temporal Reference

Spatial Reference

Participant Reference

Tense/Aspect

Rhet/Voc (Rhetorical Question/ Vocative)

Summary

**(c) FEATURES THAT INDICATE THE INTERNAL UNITY OF A
PARAGRAPH**

Temporal Unity

Spatial Unity

Participant Unity

Logical Unity

Grammatical Cohesion

Lexical Cohesion

Viewpoint (Ext/Int) [Viewpoint(External/ Internal)]

On/Off Event-Line

(d) FEATURES THAT INDICATE THE END OF A PARAGRAPH

Terminal Features *which includes:*

Outcome/Aside/Explanation

Participant removed

Terminus (Term)

(B) Discussion of Features

The feature Initiatory, like Terminal Features, includes several features. Among them are certain grammatical constructions and set expressions that tend to occur at the beginning of a stretch of discourse. A range of expressions occur indicating the beginning of an event or an action, arrival or departure. The paragraph may begin with a general statement that is expanded upon in the remainder of the paragraph or a sentence that indicates the course of events in the paragraph. Other features included under Initiatory are sentence length - often a paragraph opens with a short sentence and the use of certain key words.

The category entitled Logical Relation applies where the beginning of a paragraph is connected to the previous paragraph by a logical relation or communication relation. These relations come within the province of both semantics and grammar, as they have to do with the meaning of the text and are expressed through grammatical means. Various versions of these relations appear in the work of Halliday, Larson and Longacre. In the present study only the main categories of relationship that were not covered under another heading were included under Logical Relation. Thus temporal and spatial relations were not included under Logical Relation in the present study. The main categories

of logical or communication relation are given in the following list adapted from Callow and Larson. Although the explanations they give are primarily in terms of propositions, larger units, which Larson terms semantic paragraphs and episodes are also related by the same communication relations.¹

COMMUNICATION RELATIONS

conjoining: the two units are of equal prominence, are not chronologically related and there is no alternation or choice between them.

alternation: this occurs where there is an alternation, a choice between one of two or more alternatives.²

Restatement: **generic-specific:** 'the specific part gives more precise detail. The generic unit includes the information that is in the specific unit'³

Clarification: **HEAD-comparison:** 'based on a point of similarity between two units'.⁴ Here the term **Comparison** was used to indicate this relation.

HEAD-illustration: similar to HEAD-comparison but used to describe a relation between larger units such as paragraphs.

HEAD-manner: the manner part clarifies and supports the HEAD by describing how the event contained in the HEAD unit was done.

¹Mildred L. Larson, *Meaning-Based Translation: A Guide to Cross-language Equivalence* (New York, 1984), p. 272.

²Larson, pp 284-285.

³Larson, p 295.

⁴Larson, p 297.(Note: where a natural prominence has been established one of the relations is given in upper case, e.g. HEAD - comparison).

contrast-HEAD: In this relation there is:
 '1 A point of difference or contrast 2 A difference by opposition (usually a positive - negative) 3 A likeness; that is, at least one point of meaning overlap'.⁵ Here the term **Contrast** was used to indicate this relation.

Logical: **reason-RESULT** (or vice versa): the reason part of this relation answers the question: 'Why did this result come about?' The relation is often expressed in English by such connectors as *because, so, therefore..*

means-RESULT: the means part of the relation answers the question: 'How did this come about?' The relation is often expressed in English by words such as *by* and *through*.

MEANS-purpose: the means part of the relation informs as to what was done in order to achieve the purpose.⁶

condition-CONSEQUENCE: this relation is one of the cause-effect type of relations but the cause part is not definite but conditional and will often be indicated by the word *if* in English.

concession-contralexpectation: in this relation the concession part of the relation contains a cause and the contralexpectation part contains an unexpected result.

grounds-conclusion: the grounds part of the relation give the fact(s) from which the conclusion is drawn. In English the words *so* and *must be* are often used in this relation.⁷

⁵Larson, pp 298-299.

⁶Larson, pp 306-308.

⁷Larson, pp. 309-313.

GRAMMATICAL AND LEXICAL COHESION

The following two criteria likewise designate relations between the beginning of a paragraph and the previous paragraph. There are a wide variety of grammatical means of cohesion and this has been studied elsewhere. The present study is based on the list of means of grammatical and lexical cohesion established by Halliday, chief among which are:

A. Grammatical

1 Anaphora and cataphora

(a) pronouns

(i) personal pronouns, e.g. *he, him, she, it, they*

(ii) demonstrative pronouns: *this, these, that, those*

(iii) relative pronouns: *who, which, that, whom, whose*

(b) determiners: *the, this, these, that, those*

(c) personal possessives, e.g. *his, its, their*

(d) substitutes

(i) verbal (*do*)

(ii) nominal (*one*)

(iii) partial

(e) adverbs, e.g. *there, then*

(f) submodifiers, e.g. *such, so*

2 Coordination and subordination

(a) connectors

...

B Lexical

- 1 Repetition of item
- 2 Occurrence of synonym or item formed on same root.
- 3 Occurrence of item from same lexical set (co-occurrence group).
4. Use of an alternative expression (not a pronoun or a substitute) as a replacement for an expression in the context.⁸

To the above list of cohesive grammatical features we would add the use of parallelism and ellipsis.

The following section includes features that occur at the border of the paragraph or longer stretch of discourse, either at the beginning or at the end or at both the beginning and the end.

It was decided to expand the 'change of time' feature identified by Barnwell and Beekman into Temporal Reference as a reference is sometimes given to a time at the beginning of a paragraph that does not change the overall time setting of the narrative as in the following extract from *Две зимы и три лета*, in which the arrival of a steamer is being described. Without changing the overall setting of the episode the narrator opens a paragraph with a different temporal setting:

'В этом году никто не ждал даров из Архангельска'

while in the next paragraph the writer returns to the events of the main narrative:

⁸A combination of the adaptation of Halliday's list in: Waldemar Gutwinski, *Cohesion in Literary Texts: A Study of Some Grammatical and Lexical Features of English Discourse* (The Hague, 1976), p. 57. and in: Geoffrey Leech and Michael Short, *Style in Fiction: A Linguistic Introduction to English Fictional Prose* (New York, 1981), p. 244.

'Пароход из-за мыса не показывался долго'.⁹

The time setting of the narrative may be reiterated for emphasis. One of the opening paragraphs in *The Great Gatsby* begins:

'Across the courtesy bay the white palaces of fashionable East Egg glittered along the water, and the history of the summer really begins on the evening I drove over there to have dinner with the Tom Buchanans...'¹⁰

The temporal reference is reiterated three paragraphs further on:

'And so it happened that on a warm windy evening I drove over to East Egg...'¹¹

'Change of location' was likewise expanded into Spatial Reference as a writer will not infrequently focus upon a particular part of the location in which the action takes place without changing the overall locus of the action. In the opening chapter of *Театральный роман*, for example, Maxudov goes to the Independent Theatre for the first time. His entry is described in the sixth narrative paragraph: 'я вошел в резные чугунные ворота...' A subsequent paragraph begins:

'Я подымался по чугунной лестнице...'¹²

The position of the character has changed, but not the overall location.

⁹Федор Абрамов, *Две зимы и три лета* (Leningrad, 1975) p.271.

¹⁰F. Scott Fitzgerald, *The Great Gatsby* (Middlesex, 1980), p. 11.

¹¹F. Scott Fitzgerald, p. 12.

¹²Михаил Булгаков, *Театральный роман* in Михаил Булгаков, *Романы* (Moscow, 1973), pp. 273-420 (pp. 275-276).

The writer may also reset the location of the action at the beginning of a paragraph. The following extract from *The Day of the Jackal* by Frederick Forsyth illustrates such a repetition for emphasis in two paragraphs that occur within close proximity to each other, although they are not adjacent:

'The chauffeurs were at the wheels of their limousines when the first group of Ministers appeared behind the plate glass...'

followed by:

'At 7.45 another group appeared behind the glass doors and again the men on the gravel stiffened to attention...'¹³

The same principle applies to the following feature Participant Reference: the participant may be a new participant, but may also be a participant that has been introduced earlier in the narrative and is being reintroduced and brought to the attention of the reader by various means such as full name reference or a descriptive phrase. In *Flowers for Mrs Gallico*, the full name of the central character is repeated several times. One paragraph begins:

'The world in which Mrs Harris, now approaching the sixties, moved, was one of perpetual mess, slop and untidiness'

And the following paragraph begins:

'Mrs Harris cleaned up these messes because it was her profession...'¹⁴

Tense/Aspect refers to changes of tense and/or aspect that occur at paragraph boundaries. This is particularly noticable in

¹³Frederick Forsyth, *The Day of the Jackal* (London, 1971), pp. 4-5.

¹⁴Paul Gallico, *Flowers for Mrs Harris* (London, 1991), p. 8.

the Russian texts in which a paragraph will often begin with a verb in the Perfective Aspect and will continue in the Imperfective Aspect, as in the following extract from *Другая Жизнь* by Trifonov:

'И опять среди ночи проснулась, как просыпалась теперь каждую ночь, будто кто-то привычно и злобно будил ее толчком'.¹⁵

There may also be a change of tense and/or aspect when one paragraph ends and the following one begins. A few pages further on in the extract from *Другая Жизнь* one paragraph ends in the past imperfective and the next paragraph begins in the future perfective:

'Она и сама не понимала: как-то все длилось бессмысленно, тянулось, жилось...

Будильник позвонит в семь. Еще полтора часа она будет лежать...'¹⁶

Because of the non-correspondence between the English and Russian tense/aspect organisation, this feature was not included in the analysis.

Rhetorical/Vocative designates rhetorical questions and the use of the vocative, both of which are associated with paragraph boundaries. In one of the opening paragraphs of *Тяжелый песок* both occur in the one opening sentence of the following paragraph:

'Что вам сказать? Это был Момент, Момент с большой буквы. Это была любовь-молния...'¹⁷

¹⁵Юрий Трифонов, *Другая Жизнь* (Moscow, 1976), p. 5.

¹⁶Трифонов, p. 14.

¹⁷Анатолий Рыбаков, *Тяжелый песок* (Moscow, 1979), p. 8.

Summary is a feature that usually occurs at the end of a paragraph, although it may also appear at the beginning of a paragraph.

In the central section are listed those features that indicate unity of various kinds in a stretch of discourse: Temporal Unity, Spatial Unity, and Logical Unity. The criterion Viewpoint:Ext/Int indicates the viewpoint of the narrator with respect to the events he or she is narrating, whether he or she is simply narrating events (External Viewpoint) or reflecting on events and situations (Internal Viewpoint). Leech distinguishes five different categories of thought:

- 1 Does she still love me? (Free Direct Thought: FDT)
- 2 He wondered, 'Does she still love me?' (Direct Thought: DT)
- 3 Did she still love him? (Free Indirect Thought: FIT)
- 4 He wondered if she still loved him. (Indirect Thought: IT)
- 5 He wondered about her love for him. (Narrative Report of Thought Act: NRTA) ¹⁸

Frequently an entire paragraph or paragraphs will be written from the same viewpoint, External (Narrative) or Internal (one of the above five categories of thought) throughout. Sometimes, however, there will be a change within a paragraph. In his discussion of the above categories of thought presentation, Leech observes that 'it is often difficult to tell which mode is being used'

¹⁸Leech, p. 337.

but this is 'something which can be positively exploited in the manipulation of point of view. It allows an author to slip from narrative statement to interior portrayal without the reader noticing what has occurred... The unobtrusive change from one mode to another...can occur more than once inside one sentence'.¹⁹

In the present study the aim was to note only the major changes of viewpoint, such as a change from narrative to any of the forms of Indirect Thought. The following extract from *The Jewel in the Crown* begins with the narrator's viewpoint, the external viewpoint, and in the second sentence the viewpoint changes to Miss Crane's perspective, her internal viewpoint (Indirect Thought):

What few people knew was that the Indian ladies themselves had taken the initiative over the question of tea on Tuesdays at Edwina Crane's bungalow. Miss Crane suspected that it was the ladies' husbands who had dissuaded them from making the weekly appearance, not only because Mr Ghandi's picture had gone but in case such visits could have been thought of, in this explosive year, as a buttering-up of the *raj*. What hurt her most was that none of the ladies had bothered to discuss their reasons with her. They had one by one or two by two just stopped coming and made feeble excuses when she met any of them in the bazaar or on her way to the mission school-rooms.²⁰

¹⁹Leech and Short. p.340

²⁰Paul Scott, *The Jewel in the Crown*, in *The Raj Quartet* (London,1984), pp. 1-451, p. 2.

The changes in narrative viewpoint often coincide with changes on the Event-Line. Depending on its relation to the main sequence of events in a narrative, a stretch of discourse may be described as being on the event-line or off the event-line. Not infrequently a paragraph will contain material that is on the event-line followed by material that is off the event-line and then there will be a return to the event-line at the end of the paragraph. In the following paragraph from *For Reasons of State*, the narrative begins on the event-line and continues on it for the first three sentences. It then leaves the event-line as the narrator explains the reasons for Maria's reaction:

Maria heard one of their children calling out to her from the next room. She looked accusingly at her husband and then took the spirit lamp from the home-made table. Ernesto muttered again angrily and switched off the radio. Her look of reproof had hidden her concern. The violent repression which followed the coup had mainly affected the larger towns, but then two weeks ago the National Guard had shot some *campesinos* who had started to cultivate unused land in the valley. She was afraid that her usually taciturn husband would become involved in one of the hopeless protests over conditions. They were far luckier than most families since he occasionally found work with foreigners as a guide, and she was terrified of not being able both to work and care for the children if he was taken.²¹

²¹Antony Beevor, *For Reasons of State* (London, 1981), pp. 7-8.

The final section, Terminal Features contains those features that have been identified as occurring at the end of paragraphs and longer stretches of discourse. This may take the form of an outcome of the situation developed in the paragraph, material that is aside from the situation in the paragraph, or an explanation of what has emerged in the paragraph. The feature Participant Removed refers to the removal of one of the participants at the end of the paragraph, as he or she leaves the stage as it were. The final criterion Terminus (Term) designates any features that are not included in the previous three criteria. In this category come various expressions that indicate ending or fulfilment, the use of a general expression, repetition of material at the beginning of the paragraph and so on. This is seen in the final sentence of the following paragraph from *Тяжелый песок*:

В остальном - обыкновенный сапожник. Плохой сапожник. Его отец, мой дедушка, был в Базеле профессором медицины, а братья, мои дяди,- докторами медицины. И моему отцу тоже следовало стать доктором медицины. Но он стал сапожником, и, как я уже сказал, *неважным сапожником*"²² (my italics)

(C) Application of these criteria to the texts

(a) AIMS

The purpose of applying these criteria to the texts, as stated above, was twofold. The first aim was to consider the suggestion

²²Анатолий Рыбаков, *Тяжелый песок* (Moscow, 1979), p. 5.

that the alterations to paragraph structure seen in the translations could be accounted for by untypical paragraph structure in the source texts. The way in which this assertion may be examined is to compare the features of paragraph structure in the source texts selected for translation with the paragraph structure in other texts in the source language.

The second purpose of this analysis depends on the answer to the last question. If the comparison between the two groups of texts in the source languages shows that the paragraph structures are similar, a further possibility then arises. This possibility is that the typical paragraph structures of English differ from the typical paragraph structures of Russian and that this is the cause of the alterations that occur in the translations.

A further aim in applying these criteria was to consider the feasibility of their application to such a diffuse form as the novel. The main application of the criteria, where they have been applied has been to simple narratives.

(b) APPLICATION

The application of the feature, Initiatory, did not prove too difficult in spite of the large number of features included within the overall category.

The feature Logical Relation proved more difficult to apply. The main difficulty, which often occurred elsewhere, lay in the scope of application of the feature. Linguists write in terms of semantic paragraphs being related to one another as a whole, by

logical or communication relations.²³ While this may be the case with simple narrative, it is not usually possible in a complex narrative text, to find a logical or communication relation, as defined in the list above, that unites two adjacent paragraphs in their entirety, or even to find a logical relation between the terminal sentence(s) of one paragraph and the opening sentence(s) of the following paragraph. In this analysis both of these kinds of relation were considered as logical relations: that is, relations between orthographic paragraphs as a whole and relations between the terminal sentence(s) of one paragraph and the opening sentence(s) of the following paragraph. Both kinds of relation appeared occasionally. One of the clearest examples of such a relation, in this case the Head-contrast relation is seen in the following extract from *Empire of the Sun*:

Jim had no doubt which was real. The real war was everything he had seen for himself since the Japanese invasion of China in 1937, the old battlegrounds at Hungjao and Lunghua where the bones of the unburied dead rose to the surface of the paddy fields each spring. Real war was thousands of Chinese refugees dying of cholera in the sealed stockades at Pootung, and the bloody heads of communist soldiers mounted on pikes along the Bund. In a real war no one knew which side he was on, and there were no flags or commentators or winners. In a real war there were no enemies.

By contrast, the coming conflict between Britain and Japan, which everyone in Shanghai expected to break out

²³Mildred L. Larson, *Meaning-Based Translation: A Guide to Cross-language Equivalence* (New York, 1984), p. 272.

*in the summer of 1942, belonged to the realm of rumour...*²⁴ (my italics).

Grammatical Cohesion was more commonly found than logical relation as a relation between adjacent paragraphs. Of the grammatical features listed above, almost all appeared in the texts in a cohesive function at some point. Particularly frequent were personal and demonstrative pronouns, determiners, adverbs and connectors. Again, the scope of application of the feature presented some problems and questions arose such as:

1 Does a personal pronoun reference at the beginning of a paragraph necessarily indicate a cohesive tie with the previous paragraph if the same participant appears through several paragraphs?

2 Should one include grammatical relations that occur as far apart as those which relate the beginning of one paragraph to the beginning of the previous paragraph (commonly termed head-head connection)?

In answer to the first question it was decided to term cohesive only those ties in which a pronoun reference is anaphorically related to the immediately preceding nominal reference (e.g. a reference to 'Mrs Harris' at the end of one paragraph followed by the pronoun 'she' at or near the beginning of the following paragraph. With regard to the second question it was decided to include as grammatical cohesion those ties that clearly relate the opening sentence(s) of one paragraph to the opening sentence(s) of the following paragraph, as well as those that relate the final sentence(s) of a paragraph to the opening

²⁴J. G. Ballard, *Empire of the Sun* (London, 1984), pp. 5-6.

sentence(s) of the following paragraph. In short, *any strong grammatical tie that functioned between two adjacent paragraphs* was included in this category.

A similar problem occurred when examining the texts for Lexical Cohesion between paragraphs. Again it was decided that *any strong lexical link between two adjacent paragraphs* would be included. Instances of repetition over paragraph boundaries were fairly straightforward and the occurrence of a synonym, an alternative expression, or a word formed from the same root were not too difficult to detect. The problem arose with the third category: the occurrence of an item from the same lexical set or co-occurrence group. The issue concerns the composition of such a group. It has been suggested that lexical sets are composed of items that can enter into collocations with each other,²⁵ but in this analysis it was decided to widen the definition on the grounds that words may belong to the same subject area without necessarily being part of possible collocations. To take a simple example, the names of animals cannot usually enter into collocations with each other, but if the names of animals were introduced in one paragraph and further animal names appeared at the opening of the following paragraph, it would probably be expected that this would indicate some form of lexical cohesion functioning across the paragraph boundary, and this type of lexical cohesion is here termed the lexical set or co-occurrence group.²⁶

²⁵Halliday in Waldemar Gutwinski, *Cohesion in Literary Texts: A Study of Some Grammatical and Lexical Features of English Discourse* (The Hague, 1976), p. 81.

²⁶M. A. K. Halliday, 'The linguistic study of literary texts', *Proceedings of the Ninth International Congress of Linguists* (Cambridge, Massachusetts, 1962), pp. 302-307 (pp. 304-305).

It must be said that ties that are categorised as instances of grammatical and lexical cohesion may vary considerably in strength. As in any categorisation some will be nearer to the centre of the category -the stronger ties - while others will be nearer to the periphery of the category - the weaker ties.

The next group of features are those that have been identified as indicating *either* the beginning or the end of a paragraph or other large unit of discourse. The first three features: Temporal Reference, Spatial Reference and Participant Reference, occurred very often, and almost always at the beginning of a paragraph. Only rarely did they appear at the end of a paragraph, in which case the word end was added.

The content of the references was noted. Noun phrase introduction of new participants and reintroduction of old participants were considered as major references and were written without parentheses. References of lesser significance were enclosed in parentheses. This particularly applied to participant references in which a participant had been introduced with a full noun phrase reference. If the same participant was then referred to by only a pronoun reference in the following paragraph that reference was included in parentheses. This was readily applicable to third person narratives but could not be as strictly applied to first person narratives in which a major participant reference, such as the reintroduction of the main participant, may not be a noun phrase reference but a pronoun reference.

If there was no temporal, spatial or participant reference at the beginning or end of the paragraph the symbol - was used.

Rhetorical Question and Vocative were not very common and neither was the following feature, Summary but each appeared occasionally.

The following group of features have been identified as occurring in various languages and indicating the unity of a stretch of discourse.

Temporal, Spatial and Participant Unity

We found similar issues arising in the application of Temporal, Spatial and Participant Unity and so we discuss only the first of them in detail.

Taking the first feature, Temporal Unity as an example, it was found that in some cases there was a clear chronological development throughout a paragraph of the type, "He did x... then he did y... After this he did z... Very often, however, there may be a temporal reference at the beginning of a paragraph and then no further reference throughout the paragraph; or there may be no temporal reference at all, but no indication that the temporal setting has changed since the previous paragraph. A further difficulty is presented by those sections of discourse in which the narrative moves on and off the event-line and/or the viewpoint changes from external narration of events to an internal narration of the reaction of the character, which may be temporally unified but belong to a different temporal setting, and possibly back again to external narration and so on. In short, while it may be fairly easy to determine whether a paragraph in a simple narrative displays temporal unity, it is often more difficult to determine

whether a paragraph in a modern novel, with all the narrative devices available to the author, may be described as displaying temporal unity.

In spite of the difficulties the following scheme was introduced with four symbols that would give an approximate indication of the relative unity of time, space and participant in each paragraph. If no temporal, spatial or participant reference had yet been introduced the symbol () was used. If there was a clear change of temporal or spatial reference within the paragraph, as in a sudden flashback to an earlier event, sometimes coinciding with a shift from external to internal narration or vice versa the symbol - was used. If the temporal, spatial or participant reference had been made in a previous paragraph and remains the same although is not mentioned in the paragraph in question, the symbol (+) was used. Finally, if there is a temporal, spatial or participant reference in the paragraph and there is no change within the paragraph, the symbol + was used.

Logical Unity

The issues of logical, lexical and grammatical unity may be discussed together as they present similar problems. The question concerns the relevance of these criteria as distinctive paragraph features. How may one define a paragraph that is unified logically, lexically or grammatically? Does the existence of one logical, lexical or grammatical relation suffice for the paragraph to be described as unified in these respects? What is the relevance of the length of the paragraph? If there were only one logical relation in a paragraph of 500 words, such a paragraph

would clearly be less unified logically than a paragraph of only 15 words that had one logical relation. The whole issue of logical unity both between paragraphs, as mentioned above, and within paragraphs is questionable as a means of defining paragraph structure and paragraph relations in the novel.

The questions of lexical and grammatical unity pose similar difficulties. In contrast to logical unity which may appear infrequently in a fictional narrative, lexical and grammatical unity appear in almost every sentence. These features are characteristic not only of paragraphs but of sentences and often clauses as well.

Viewpoint(External/Internal) and Event-Line were often interrelated. When the narrator switches from describing a series of events to describing thoughts or background scenery this usually involves a change from event-line material to non event-line material.

The only problem with applying these criteria is again the complexity that was seen in many of the paragraphs. As noted above, narrative may move from an internal to an external viewpoint and back again even within one sentence. Likewise the narrative moves from event-line to non event-line material very frequently in fictional narrative. Documenting every minor change of viewpoint and transition onto and off the event-line did not seem to have any particular value for describing paragraph structure. What was recorded, however, were the occasions when there was a major viewpoint or event-line change within or between paragraphs.

Terminal Features

Terminal Features were much less common than Initiatory features. There were few problems in identifying those features described as terminal features in the texts and those features were indicated in the sub-categories.

RESULTS AND CONCLUSIONS

The detailed analysis of the first twenty paragraphs of each text is given in Appendix B and the total number of features in each category is given in Appendix C.

The figures clearly indicate that there is a significant degree of similarity not only between the translated and non-translated texts in both English and Russian but also when the English texts are compared with the Russian texts. Statistical tests (See appendix C) showed that there was no statistically significant difference between the translated and non-translated texts in the two languages or between the English and the Russian texts.

There had been two main aims of this analysis. The first aim was to compare the source texts with other non-translated texts in the source language to see if the source texts were typical in their paragraph structure. The second aim was to compare the texts in the source language with those in the target language to see whether they had similar paragraph structure, for if there was a difference in paragraph features between the source and target languages this difference might be influencing the translation practice of some translators as they sought to adjust source text features to a form acceptable to readers of the target text.

The results showed that here was in fact a significant similarity in the proportions of features in each of the four

groupings and the conclusion that was drawn is that the alterations that were observed in translation do not result from a difference in paragraph features between the source and target languages.

A further aim had been to apply these features to the more complex narrative structure found in a novel, as previous applications had tended to be made on simpler narratives. Although there were some difficulties, mentioned in the application section above, in categorising the paragraph features, quite a number of them appeared consistently. The features indicating the beginning of a paragraph had a very high frequency, while those indicating the end of a paragraph were much less frequent.

Another point of interest was the considerable number of references to time and/or place and/or participant at the start of a paragraph, where these references were mainly reiterating a previous reference. Thus the reader is constantly kept aware of these reference points. This would agree with studies of rheme and theme beyond sentence level, with the known information being given first and the new information afterwards. Giora also argues that new references are often encountered in paragraph final position, which we also noted, but not very often.²⁷

To return to the main aims of the analysis, given that the alterations that were observed in translation do not result from a difference in paragraph features between the source and target languages then there must be other factors involved. One of the

²⁷Rachel Giora, 'Segmentation and Segment Cohesion: On the Thematic Organization of the Text', *Text*, 3, no. 2 (1983), 155-181.

important features of paragraph construction that remains to be examined is that of paragraph length.

(II) ALTERATIONS AND PARAGRAPH LENGTH

The hypothesis concerning paragraph length was similar to that concerning the other paragraph features examined in Section I above, that is, that there may be a difference in norms of paragraph length, firstly between translated and non-translated texts, and secondly, between texts in the source and target languages.

(A) Analysis

The number of words in the first fifty paragraphs of the same sixteen English and sixteen Russian texts was counted. The number of words in each paragraph is given in the tables in Appendix D.

When the number of words in the paragraphs of the texts selected for translation was compared with the number of words in the non-translated texts another interesting result was seen. In both the English and the Russian texts the average paragraph length was greater in the texts selected for translation than in the non-translated texts. The following figures were obtained:

English texts selected for translation: 108.4 words per paragraph

English non-translated texts:	89.9 words per paragraph
Russian texts selected for translation:	68.8 words per paragraph
Russian non-translated texts:	48.9 words per paragraph

The difference in the average length of the paragraphs in the texts selected for translation and the non-translated texts is an interesting feature and may well be indicative of a significant difference between the texts that are selected for translation and those which are not selected for translation. It may be that we are dealing with two different groupings of literature, sometimes overlapping, with differing textual norms. The works that are perceived as more important and enduring and therefore more suitable for translation might also be those which make more demands on the reader's concentration and have longer paragraphs than those not selected for translation.

But the other factors besides cultural status involved in the selection of works for translation must also be borne in mind, especially, in translation between Russian and English, the interrelated political and commercial factors. Furthermore, there was a considerable range in the paragraph length within the translated and non-translated groupings and this, together with the limited size of the sample would make it desirable to analyse a larger number of texts before coming to any general conclusions. In the next section we consider the difference between the paragraph lengths in the two languages and its possible bearing on alterations to paragraph structure in translation.

When the average number of words in the English paragraphs was compared with the average number of words in the Russian paragraphs it was found that the English paragraphs had an

average of 99.15 words per paragraph whereas the Russian paragraphs had an average of only 58.85 words per paragraph. In other words the average Russian paragraph in these texts had only around half of the number of words in the average English paragraph. It is suggested that the inflected character of the Russian language, as opposed to English, may partly account for this difference.

While bearing in mind the structural differences between Russian and English, the difference in paragraph length between Russian and English would seem to be a possible explanation for alterations to paragraph structure. We would then expect to find that the translator will tend to alter those paragraphs that are significantly longer or shorter than the average length of paragraph in the target language: paragraphs much shorter than the average target language paragraph would tend to be grouped together while paragraphs much longer than the average TL paragraph would tend to be divided into shorter paragraphs.

Such a comparison was carried out on the sixteen texts and their translations in order to provide evidence for or against the above hypothesis - that there is a correlation between the number of paragraph alterations and the average paragraph length for a given text in relation to the target average. The results were expected to indicate few alterations where the average paragraph length of the source text was similar to that of the target literature; and an increasing number of alterations as the difference between the source and target averages increased, with more linkages where the source text paragraphs were shorter than the target literature average, and more divisions where the

source text paragraphs were longer than the target literature average paragraph length. The following results were obtained:

(B) Results

(a) TRANSLATIONS FROM RUSSIAN INTO ENGLISH

Table 1-5 Number of Narrative Alterations in Translation (Russian into English) in Relation to Average Paragraph Length

Title of text	Paragraph divisions introduced	Paragraph divisions omitted	Average paragraph length (ST)	Average paragraph length (TL)
<i>Дело было в Пенькове</i>	1	10	48.8	99.15 words
<i>Дом на площади</i>	0	8	66.7	
<i>Доктор Живаго</i>	13	22	46.0	
<i>Жизнь и судьба</i>	9	65	40.1	
<i>Деньги для Марии</i>	2	8	49.6	
<i>Другая жизнь'</i>	24	1	123.9	
<i>Берег</i>	0	0	83.4	
<i>Тяжелый песок</i>	14	46	91.5	
Total number of alterations	63	160		

The expected result from the above analysis was that there would be more linkages between paragraphs than divisions, as the shorter Russian paragraphs would be linked together in translation to conform to the longer average paragraph length familiar to the English reader. On the whole this appears to be the case: those texts with a paragraph length that is shorter than the English average had more linkages than divisions, while *Другая Жизнь'*, with a longer average paragraph length had more divisions

than linkages. There are some figures that do not seem to correspond to this hypothesis, however. If the entry for the translation of *Берег* is compared with that of *Тяжелый песок*, for example, one might expect the translation of *Берег* to have some alterations to its paragraph structure. Or again when the translation of *Доктор Живаго* is compared with that of *Жизнь и судьба*, the average paragraph lengths are similar, but the pattern of alterations is very different.

The pattern of alterations above did not consistently conform to the anticipated results if translators were motivated, consciously or unconsciously, to make the translations conform to average paragraph length in the target literature. This finding is supported by the analysis of translations from English into Russian:

(b) TRANSLATIONS FROM ENGLISH INTO RUSSIAN

Table 1-6 Number of Narrative Alterations in Translation (English into Russian) in Relation to Average Paragraph Length

Title of text	Paragraph divisions introduced	Paragraph divisions omitted	Average paragraph length (ST)	Average paragraph length (TL)
<i>The Pearl</i>	2	0	105.8 words	58.85 words
<i>The Go-Between</i>	1	0	126.8	
<i>Dandelion Wine</i>	4	0	42.8	
<i>To Kill a Mockingbird</i>	1	1	78.8	
<i>Corridors of Power</i>	0	1	70.4	
<i>The Jewel in the Crown</i>	0	2	148.5	
<i>The Word Child</i>	0	0	186.4	
<i>For Reasons of State</i>	1	0	107.8	
Total number of alterations	9	4		

In all of the English texts apart from *Dandelion Wine* the average number of words per paragraph was considerably greater than the average number of words in the average Russian paragraph. This leads us to anticipate that there might be more instances in which longer English paragraphs are divided up into shorter paragraphs in translation to conform more to the standard length of Russian paragraphs. When the individual entries are considered they show a considerable divergence from the expected results. In the entry for *Dandelion Wine*, for example, there are divisions where linkages would be expected from the short paragraph length relative to the average paragraph length in the target literature.; and in the translation of *The Jewel in the Crown* there are linkages where one would expect divisions, given the long paragraph length in the novel relative to the average paragraph length in the target literature.

CONCLUSION

From the above comparisons it appears that the number of alterations to paragraph structure that occur in translation is not directly influenced by the average length of paragraph in the target literature. A more detailed study of paragraph length is required, however: the comparisons thus far have been carried out on the basis of average numbers of words per paragraph, but any conclusions concerning paragraph length in translation must be based on evidence from the specific instances of alterations. Furthermore, the structural differences between the two languages mean that conclusions will depend upon the corroboration of more extensive research in the relatively unexplored area of contrastive discourse analysis.

(c) ANALYSIS OF INDIVIDUAL ALTERATIONS

(i) ANALYSIS

Each instance of paragraph linkage and division in translation was examined (See Appendix E) The hypothesis at this stage was that paragraph length was a significant factor at alterations, and that other factors were also involved. We considered not only paragraph length in relation to the target average paragraph length to ascertain whether the translator was altering the source text to conform to target textual norms, but also the paragraph length at the alterations was considered in relation to the average paragraph length of the source text (see appendix D for average paragraph lengths). It was suggested that the textual norms of the source text itself influence a translator and that he or she adjusts the text in translation to conform to these internal norms.

Here we are assuming that the translator is guided by the norms of the source text, the translator, however, may introduce paragraph alterations when revising the text at a later date, in which case the translator may be guided by the norms of the translated text instead of the source text. Although we have noted that the norms of both languages differ as far as paragraph length is concerned, the main principle is that the translator is being influenced by internal norms

A simple example of what we expected to find would be the following: in a Russian source text with an average paragraph length of 40 words, that two paragraphs of around 20 words would be linked and that other factors indicating paragraph unity would be present such as lexical or grammatical cohesion. In other words, as well as being motivated by paragraph length the

alteration would also be motivated by or at least not violate the patterns of paragraph features established in Section I above. We would not expect to see such a linkage where there were clear factors indicating a boundary, such as change of time, place, participant or viewpoint.

We would suggest that a similar pattern may be expected if we assume that the translator alters the text relative to the norms of the translated text: if the same Russian source text in English translation has an average of 60 words per paragraph, we would expect that a translator would link together two translated paragraphs of around 30 words, providing that such a linkage did not disrupt the patterns of paragraph features.

(ii) RESULTS

(See Appendix E for a detailed explanation of the table headings and for entries. Here the overall totals are given).

**Table 1-7 Paragraph Divisions
(Russian into English)**

3Original Paragraph Longer than Text Average	4Original Paragraph Longer than Target Average	5One- Sentence Paragraph Created in Translation
46+/56	33+/56	9/115

**Table 1-8 Paragraph Linkages
(Russian into English)**

3Original Paragraphs Shorter than Text Average	4Original Paragraphs Shorter than Target Average	5One- Sentence Paragraphs Added in Translation
253+/302	285+/302	150/302

**Table 1-9 Paragraph Divisions
(English into Russian)**

3Original Paragraph Longer than Text Average	4Original Paragraph Longer than Target Average	5One- Sentence Paragraph Created in Translation
7 + / 8	7 + / 8	2 / 8

**Table 1-10 Paragraph Linkages
(English into Russian)**

3Original Paragraphs Shorter than Text Average	4Original Paragraphs Shorter than Target Average	5One- Sentence Paragraphs Added in Translation
4 + / 9	7 + / 9	5 / 18

The findings supported the hypothesis that the paragraphs which are divided in translation are almost always longer than the average paragraph length in the source text (in 46 cases out of 56), while those that are linked in translation are very likely to be shorter than the average paragraph length in the source text (in 253 cases out of 302). When the texts were examined in detail there did not seem to be a consistent relationship between the lengths of paragraphs altered by the translator and the average paragraph length in the target literature.

(d) ONE-SENTENCE PARAGRAPHS

(i) ANALYSIS

Another feature that was noted was the number of alterations involving paragraphs consisting of one sentence. If the translator tends to normalise paragraphs then we would expect to see such

short paragraphs being added to adjacent paragraphs in translation.

This is based on the assumption that one-sentence paragraphs are not the norm, not a central phenomenon in either of the two languages, but a peripheral phenomenon. This assumption itself had to be verified and so the proportion of one-sentence paragraphs in the first fifty paragraphs of the source texts (see appendix D for detailed figures) was noted:

Table 1-11 Percentage of One-Sentence Paragraphs in First Fifty Paragraphs of Russian Source Texts

Title	<i>Дело было в Пенько- ве</i>	<i>Дом на площа- ди</i>	<i>Доктор Живаго</i>	<i>Жизнь и судьба</i>	<i>Деньги для Марии</i>	-	<i>Другая жизнь</i>	<i>Тяже- лый песок</i>
%	18	14	24	42	18	-	6	12

(Note: the entry - in column 6 indicates that this text was not included as there were no alterations to paragraph structure in the extract).

The above percentages were compared with the proportion of one-sentence paragraphs involved in the alterations. This was only carried out on the Russian texts as the number of alterations in the English texts was considered to small for such a comparison to be accurate.

(ii) RESULTS

As predicted, relative to the normal proportion of one-sentence paragraphs, there was a large proportion of one-sentence paragraphs added to adjacent paragraphs:

Table 1-12 Percentage of One-Sentence Paragraphs Involved in Translation Linkages

Title	Дело было в Пенькове	Дом на площади	Доктор Живаго	Жизнь и судьба	Деньги для Марии	-	Другая жизнь	Тяжелый песок
%	55.6	43	30.2	70.8	20	-	50	35.2

And as predicted there was a relatively small number of one-sentence paragraphs resulting from divisions:

Table 1-13 Percentage of One-Sentence Paragraphs Involved in Translation Divisions

Title	Дело было в Пенькове	Дом на площади	Доктор Живаго	Жизнь и судьба	Деньги для Марии	-	Другая жизнь	Тяжелый песок
%	0		23	0	0	-	2.5	7.6

CONCLUSION

TRANSLATIONS FROM RUSSIAN INTO ENGLISH

The above findings substantiated the hypothesis that there are a number of factors involved in translation alterations at paragraph level. The factor most clearly identified was that of one-sentence paragraphs: the alterations introduced by a translator will tend to result in one-sentence paragraphs being added to adjacent paragraphs and will hardly ever result in the creation of new one-sentence paragraphs. The other factor was that of paragraph length: there is evidence to suggest that the alterations introduced by a translator will tend to be in keeping with the normal paragraph length of the source text rather than the normal paragraph length of the target literature.

It was also evident from the examination of individual alterations (See Appendix E), that other factors had a bearing. Paragraph divisions were usually accompanied by other features

of paragraph construction which indicated some kind of change, such as a change of time, location, participant etc. Likewise a linkage between paragraphs was usually accompanied by other features which indicated unity. It is the combination of all these factors, together with the difference between language types, we would argue, which motivates a paragraph alteration. Gindin expresses this, although referring to the writing process rather than translation: 'the use of a new line can be and often is promoted by purely quantitative characteristics of human perception. There is, for example, a tendency to avoid paragraphs consisting of too few or, vice versa, too many sentences'. The influence of these quantitative factors, however, is outweighed by the influence of the internal structure of the text: 'it is fair to assume that *quantitative factors do not of themselves determine the division into paragraphs irrespective of the inner structure of the text but contribute to the choice of one of several divisions to which that structure (or, rather, its subjective reflection in the recipient's mind) lends itself*²⁸.(my italics).

TRANSLATIONS FROM ENGLISH INTO RUSSIAN

There were very few alterations to narrative paragraphs in the translations from English into Russian. The number is too small to generalise about the factors involved, although each instance was analysed (See Appendix E).

The very fact of there being so few alterations is of interest in itself, however. It may be that the inflected structure of the Russian language itself results a more ready accommodation of

²⁸S. I. Gindin, 'Contributions to Textlinguistics in the Soviet Union', in *Current Trends in Textlinguistics*, edited by Wolfgang Dressler, Research in Text Theory, 2 (Berlin, New York, 1978), pp. 261-274, (p.266).

English paragraph structure than can occur in translation from Russian into English. The actual linguistic and stylistic choices that are made, however, are influenced by the social environment which makes them possible. In the next chapter we explore this relationship between translation and the culture in which it takes place.

CHAPTER 4

DISCUSSION OF HYPOTHESIS 2: THAT ALTERATIONS TO PARAGRAPH STRUCTURE ARE THE RESULT OF EXTRALINGUISTIC FACTORS

(I) STRATEGY OF THE TRANSLATOR AND/OR PUBLISHER AND DIFFERENCES IN STATUS BETWEEN SOURCE AND TARGET LANGUAGES, LITERATURES AND CULTURES WITH RESPECT TO EACH OTHER

In Chapter 3 a relationship between alterations introduced by a translator and various features of paragraph construction was identified. There are still a number of questions concerning the alterations that remain, however. In this chapter we consider the results of the translation analysis from the perspective of concepts from pragmatic and polysystem theories introduced in Chapter 1, such as the strategy of the sender of the translator and the status of the translation within the cultural polysystem with the aim of finding answers to some of the remaining questions and seeing the broader trends in translation between Russian and English.

Taking the translations from Russian into English first and then the translations from English into Russian, we shall be investigating the reasons for the variation in the number of alterations in the translations from Russian into English: relatively few alterations were found in the texts by Antonov, Kazakevich,

Rasputin and none at all in the translation of Bondarev's novel; while there a much larger number was found in the translations of the works of Trifonov, Grossman, Pasternak and Rybakov. We shall also be considering the question as to why there is a relatively small number of alterations in the translations from English into Russian.

In Section A of this chapter the questions concerning translation from Russian into English will be examined and in Section B the translations from English into Russian will be discussed. In both sections we will be looking at the questions in the light of the concepts introduced in Chapter 1 of **intentionality, acceptability, situationality, norms** in translation and the position of translation within the cultural **polysystem**.

(A) Translation from Russian into English

(a) TRANSLATIONS PUBLISHED OUTSIDE THE SOVIET UNION

The eight translations from Russian into English examined in the previous chapters comprised four translations published outside the Soviet Union and four translations published within the Soviet Union. In the first part of this section we discuss those novels from the corpus that were translated into English and published outside the Soviet Union. They are: *Dr Zhivago*, published by Flamingo (Fontana); *Life and Fate*, published by Collins-Harvill; *Another Life*, published by Abacus; and *Heavy Sand*, published by Allen Lane (Penguin Books Ltd).

It is the normal practice for a translation to be published in the country of the target readership and so one would expect all eight translations into English to be published in an English-speaking country. This was often not the case, however, for various reasons. Until 1973 the Soviet Union was not a signatory to the appropriate copyright agreements (Berne 1886, revised in 1948 and the Universal Copyright Convention of 1956) and so it was impossible to protect the foreign rights of Soviet authors unless their works were published in copyright-protecting foreign territory *before* being published in the USSR. In 1973 the USSR became a signatory of the Universal Copyright Convention. This did not solve the problem, however, for at the same time a new organisation, the 'All-Union Copyright Association' (VAPP), was established. After the formation of VAPP all Soviet authors living in the Soviet Union were required to leave any transactions over foreign rights to be dealt with by VAPP. Writers have not had positions of influence within VAPP and this organisation has not had any independence from the State in decision making.¹

Soviet literature has continued to reach the West by other channels as well as those of the state such as VAPP, however, and it has often been these works, such as *Жизнь и судьба*, which are of the greatest interest to Western publishers.

Considering first the intentions of the senders, here the publishers, of the four translations: *Dr Zhivago*, published by Flamingo (Fontana); *Life and Fate*, published by Collins-Harvill; *Another Life*, published by Abacus; and *Heavy Sand*, published by Allen Lane (Penguin Books Ltd), the first significant feature is the

¹Ronald Hingley, *Russian Writers and Soviet Society 1917-1978* (London, 1979), pp. 57-58.

identity of these publishers, all of which, apart from Abacus, are major commercial publishers. This gives an indication that commercial factors, possibly more than aesthetic or political factors, have influenced the intentions behind the selection and presentation of the translations: from the publisher's point of view, we are aiming for something that will sell, that will be *acceptable*, in pragmatic terms, to the book-buying public.

Considering the four novels from the perspective of acceptability, we see that most of the publishers have presented the novels in such a way as to make them maximally acceptable. They do not differ in their appearance from non-translated novels and there is nothing to identify them at first glance, apart from *Life and Fate*, as translations; only *Life and Fate* has the name of the translator on the outside cover. This policy is followed inside the novels as well, with three of the translations giving only the name of the translator; while only *Life and Fate* contains an introduction by the translator. In other words, only *Life and Fate* clearly identifies itself as a translation, the other novels do not present themselves as translations, in this way aiming at greater acceptability in the target culture.

As far as situationality is concerned, the situation in which the four novels were translated was one of relative hostility between the Soviet Union and Western Europe together with the United States. In Chapter 1 we noted Neubert's suggestion that where there was a significant difference in outlook between the source and target receivers of the text, then the translator was free and indeed required to edit the text for the target reader. One might expect such editing here, but in fact all of the novels, although originating in the Soviet Union, contain varying degrees

of challenge to Soviet values and thus are in agreement with the prevailing attitude of the target culture outside the Soviet Union. The only significant editing that has taken place is in the translation of *Life and Fate*. This was not because of ideological differences, but because the source text was unrevised and consisted of two incomplete microfilms.²

In short, the selection and production of these four translations, published by major publishers, has been influenced significantly by commercial, as well as aesthetic and political factors, they are designed to be highly acceptable in the target culture in terms of appearance and content, in which they coincide with a critical attitude towards the Soviet Union.

In his description of translational norms, discussed in Chapter 1, Toury distinguishes between two basic orientations open to the translator: either he or she is governed by the norms of the target linguistic and literary system and produces an *acceptable* translation, acceptable, that is, in the target culture; or he or she is governed by the linguistic and literary norms of the source system and produces an *adequate* translation containing only the minimum changes required by the target language system. Our observations of the texts thus far would lead us to expect that the former orientation predominates in the four texts, resulting in translations that are acceptable. The areas in which these orientations manifest themselves, according to Toury, are those of preliminary norms and operational norms. Preliminary norms have to do with the selection of works to be translated and we have noted trends in the four novels, favouring those that are

²Vasily Grossman, *Life and Fate*, translated by Robert Chandler (London, 1985), p. 15.

readily acceptable commercially, politically and aesthetically in the target culture. In the area of operational norms, the norms that govern the actual decision-making in translation and affect the distribution of material in the text, such as segmentation alterations, we have seen a considerable number of alterations at the level of paragraph structure in all four texts. According to Toury's hypothesis this would lead us to the conclusion that the translator is altering the text in order to correspond to target norms. In Chapters 2 and 3, however, we found that the translators were not in fact altering the paragraph structure in accordance with target norms, but instead appeared to be responding to norms within the text itself and altering the text accordingly. At a higher level, however, the translator's alterations make the texts easier to read and therefore more acceptable to the target readership and so one could argue that their decisions are being indirectly governed by target norms.

In Chapter 1 we noted Even-Zohar's distinction between the two positions which translations, and indeed any literary grouping, can occupy in a literary polysystem: either they can occupy a primary, innovative position; or they can occupy a secondary or conservative position. Anglo-american literature has traditionally been in the dominant, primary position in its own cultural polysystem, whereas translations have occupied a secondary position. The four translated texts, as anticipated, occupy a secondary or conservative position within the British literary polysystem. We would argue that this dominant position of the Anglo-american cultural polysystem correlates with the orientation towards target norms in the selection and production

of these translations, one of the results of which is the evident readiness of the translators to introduce alterations to the text.

(b) TRANSLATIONS PUBLISHED WITHIN THE SOVIET UNION

Turning to the four translations from Russian into English that were published within the Soviet Union a very different picture appears when seen from the perspectives of pragmatics, norms and polysystem. The texts we analysed are: *It Happened in Penkovo*, published by the Foreign Languages Publishing House; *The House on the Square*, also published by the Foreign Languages Publishing House; *The Shore*, published by Raduga Publishers and *Money for Maria*, published in the journal 'Soviet literature' and in book form most recently by Raduga Publishers.³

The very existence of the publishing houses mentioned above is significant. A distinctive feature of publishing in the Soviet Union until recently has been the large scale production of translations from Russian into many other languages. The publishing house Progress, successor to The Publishing House of Foreign Languages as well as parts of The Publishing House of Foreign Literature, had as its main function the publication of translations of political, philosophical and technical works from Russian into a variety of languages. The main publishers of translated literary works from Russian into other languages until recently was the Raduga publishing house. Raduga published translations into a great number of languages including Arabic, Nepali, Vietnamese, as well as various languages spoken in India. Their 1990 catalogue listed translations into no less than thirty eight languages, twenty-four of which were non-European.

³Also published in London by Quartet Books (1981).

The relative importance of the factors influencing the intentions of these senders/publishing houses differs from that influencing the four previously examined translations in that political considerations were generally given more weight than commercial and aesthetic factors. The 1989 Progress Catalogue illustrates this aim: 'знакомство с литературой на иностранных языках, выпускаемой издательством «Прогресс», позволит зарубежному читателю лучше понять образ жизни и взгляды советских людей на различные проблемы современности'.⁴

The advent of glasnost' and perestroika has very much affected the production of translations out of Russian in the Soviet Union, also indicating the political, rather than commercial, basis of this form of translation. Alex Miller, a translator for Progress, wrote in 1991 that both Progress and Raduga 'are now primarily concerned with translation into Russian, and the foreign-language sections (French, English, Arabic, Hindu etc.) have been drastically whittled down'.⁵

This orientation towards Soviet values in turn leads us to expect that commercial, political and aesthetic acceptability in the target culture will be less important than for the previous four translations. The culture aimed at is the English-speaking world in general,⁶ to which access is gained mainly by the mailing system, and not the UK in particular, where Soviet-published texts have also been available almost exclusively by mail order. Looking at the texts themselves, they do not seem to be aiming at a high level of acceptability in Western countries: unlike the four

⁴Издательство «Прогресс», *Аннотированный тематический план выпуска литературы на иностранных языках на 1989 год на русском языке* (Moscow, 1988), p. 4.

⁵Private communication.

⁶Alex Miller, Private communication.

previous translations, they do resemble any British non-translated publications available, the foreign origin is also immediately apparent on the front cover of *It Happened in Penkovo*, in which the authorship is unusually written as 'by Sergei Antonov' (my italics). There is no attempt to downplay their identity as translations, as was the case with the previous translations: in both *It Happened in Penkovo*, and *The House on the Square*, the title page is in English and the same details of title, author and publisher are given in Russian on the opposite page, and in all four translations an invitation is given at the end to the reader to write to the publishers with comments on the translation and design of the book.

In terms of their situationality these translations are fascinating in that, as translations, they are in principle designed to cross a cultural divide, but there does not seem to be attempt on the part of the translator, as Neubert suggested often occurs, to adapt the text to the target 'outlook on the situation'. One of the reasons for this, we would suggest, is the didactic purpose which characterised Soviet literary production, and the particular function of translations, expressed in the extract from the Progress catalogue above, as means of sharing and disseminating officially sanctioned Soviet values.

As expected, the norms governing the translations tended to be source culture oriented rather than target oriented. At the level of preliminary norms governing selection, the criteria for selection are much more political than commercial or aesthetic. The publishing of the source texts will have been highly regulated

in the first place,⁷ and it can be confidently predicted that the greatest degree of selection has taken place before the source text was published. The operational norms governing the actual translation process seem to be source rather than target oriented: there were relatively few adjustments to the segmentation of the text and at lower levels, such as lexicalisation, constructions were used which are peripheral in the English language. There also tended to be less alteration to speech paragraphs. This resulted in renderings which kept closely to the Russian speech format and contained some unusual expressions as in the following translation from *It Happened in Penkovo* :

‘Из-за буфета неторопливо вышел Иван Саввич. Не обратив на Тоню внимания, он проследовал к Тятюшкину и сказал:

-Так вот. Такое примем решение. Возить за реку. Ясно?’⁸

Ivan Savich made an unhurried appearance from behind the sideboard. He took no notice of Tonya and, striding towards Tyatyushkin, *said*:

"Well, then, that's what we'll do. We'll take it across the river. *Clear enough?*"⁹ (my italics)

The speech pattern has not been changed to conform to the English pattern; and the rendering of Ясно? as 'Clear enough?' is also rather unusual. The main reason for this, we would suggest is the factor of linguistic and literary assimilation which must be

⁷*The Red Pencil: Artists, Scholars and Censors in the USSR*, edited by Marianna Tax Choldin and Maurice Friedberg (Boston, 1989).

⁸Сергей Антонов, *Дело было в Пенькове*, in Сергей Антонов, *Повести и рассказы*, (Moscow, 1961), pp. 204-359, p. 238.

⁹Sergei Antonov, *It Happened in Penkovo*, translated by Olga Shartse (Moscow, 1959), p. 52.

considered when discussing texts that have been translated into English in the Soviet Union. Certain translators have been translating literary texts for Progress publishers and for Soviet Literature for many years and it may be expected that such prolonged contact of a target-language native speaker with the source language and culture will result in a decreased awareness of target literary and linguistic norms. The translations seem to correspond to Toury's description of source-oriented translations as translations that are 'made into a model-language, which is at best some part of TL and at worst an artificial, as such non-existing language, and that TT is not introduced into the target literary polysystem but imposed on it'.¹⁰

These translations do not appear to have any definable role in the UK or US polysystems, it is more likely that they have had a more significant role in newly emerging literary systems.

(B) Translations from English into Russian

The English and American texts translated into Russian were: *Жемчужина* (The Pearl), published by *Иностранная литература*; *Посредник* (The Go-Between), published by *Художественная литература*; *Вино из одуванчиков* (Dandelion Wine) and *Убить пересмешника* (To Kill a Mockingbird), published by *Правда*; *Коридоры власти* (Corridors of Power) published by *Прогресс*; *Жемчужина в короне* (The Jewel in the Crown) and *В интересах*

¹⁰Gideon Toury, 'The Nature and Role of Norms in Literary Translation' in *Literature and Translation: New Perspectives in Literary Studies*, edited by James S. Holmes, Jose Lambert and Raymond van den Broeck (Louvain, 1978), pp. 83-100, p. 89.

государства (For Reasons of State) published by Радуга. The question that we are considering concerns the relatively small number of alterations in these translations. We have mentioned above the relevance of structural differences between English and Russian as one possible reason which may account to some extent for this difference. In this section we examine the role of extralinguistic factors which may also affect alterations in translation.

As with the previous four translations from Russian into English in the Soviet Union the intentionality behind English-Russian translations has tended to be mainly influenced by political factors. As with Russian-English translation, translation is financed and controlled by the state. There is no competition between the publishing houses in terms of markets and all were subject to the same strict regulations, which could sometimes allow surprising things through. There are indications, however, that the market influences introduced under perestroika and the ideological influences of glasnost' are beginning to affect Soviet publishing policy including the publication of translations (e.g. the appearance of detective stories and documentaries now being published in Russian and English translation, the demand for which was previously criticised).¹¹

The acceptability of foreign works has varied with the political climate. The particular caution with which foreign literature has been treated can be seen in the existence of the monthly periodical 'New Books Abroad' which not only listed new

¹¹Maurice Friedberg, 'Soviet Books, Censors and Readers' in *Literature in Soviet Russia*, edited by Max Hayward and Leopold Labedz (London, 1963), pp. 198-210 (pp. 204-205).

publications but also gave recommendations concerning the suitability of the publications for translation into Russian.¹²

In general the influence of the situationality has a noticeable effect on foreign works entering the Soviet Union. Its effect on the translation process can be seen in the editing and presentation of texts, ranging from the milder form of presenting the translation with an introduction which indicated how the novel was to be interpreted from a socialist perspective, to the extreme form of censorship of translations, documented in detail in Friedberg¹³ and Lieghton. Leighton also mentions the less obvious form of control which operated known as self-censorship, whereby a translator or writer knew automatically what was and what was not allowable.¹⁴

The eight works examined in this study were not in this category, but adjustments were made to the text such as the adding of an introduction, setting the framework of the interpretation of the novel. Other adjustments included transferring the list of contents to the end of the novel in all of the novels and adding illustrations, which is a much more target oriented practice.

In terms of preliminary norms the translations have all been through a strict selection process. Gregory Walker notes that 'the importance of careful and vigilant selection by Soviet publishers in choosing works for translation from foreign languages has been frequently stressed by Party and government and is visible in a

¹²*Book Publishing in the USSR: Reports of the Delegations of US Book Publishers visiting the USSR*, second edition (Cambridge, Massachusetts, 1971), pp. 32-33.

¹³Maurice Friedberg, *A Decade of Euphoria: Western Literature in Post-Stalin Russia, 1954-64* (Bloomington, 1977).

¹⁴Lauren G. Leighton, *Two Worlds, One Art: Literary Translation in Russia and America* (Illinois, 1991), p. 36.

number of special regulations applying to the publication of translations'.¹⁵ The common factor in all eight novels which is expected to have influenced their selection is that their themes do not contradict official Soviet values.

In terms of operational norms they are target-oriented in some aspects, seen in the presentation of the translation and the adding of an introduction; stylistically the translations tend to be target-oriented, and a large number of speech alterations conforming to target norms was noted; yet at higher levels of text structure, in segmentation, for example, they adhere to the norms of the source text. This may be a result of the traditional acceptance of foreign works and tolerance of foreign text structures, perhaps because of the high prestige of the works translated and the literatures to which they belong.

Translations of foreign works have occupied both primary and secondary positions in the history of the Soviet literary polysystem, depending on the prevailing political atmosphere. In the translations belonging to period being studied a combination of features characteristic of both primary and secondary positions can be seen. As far as form is concerned, translation has at times occupied a primary position and has been a means of introducing new forms, with translations of experimental works such as those of Joyce and Faulkner being regularly reprinted. At the higher levels of text structure and paragraph structure in particular we also noted the acceptance into the target culture of source text norms.

¹⁵Gregory Walker, *Soviet Book Publishing Policy* (Cambridge, 1978), pp. 118-119.

As far as themes are concerned, however, there has been less scope for innovation through official translation channels, although this applied less to classical works, such as the well known translations of Shakespearean tragedy during the Stalinist period. We also noted that there was adaptation to the stylistic norms of the target culture and adaptation in terms of the introduction and overall presentation of the novels.

An interesting effect of differing norms within the Soviet and Anglo-american polysystems is that sometimes an author whose work is not highly rated in one system becomes central to the other system. The works of James Aldridge, for example, are not very well known outside the Soviet Union but have gained a central place in the official Soviet canon.

SUMMARY

We began with the question as to why there was such a variety in the numbers of alterations introduced by translators from Russian into English and why there were so few alterations in the translations from English into Russian. The examination of the extralinguistic situations surrounding the process of translation from the initiation to its final publication has shown up clear differences in the basic priorities of those translations produced in the Soviet Union - both English into Russian and Russian into English - and the translations produced outside the Soviet Union. These differences have a significant effect upon the norms adhered to in the translation process which affects, among other features, the level of alteration that a translator is allowed to or motivated to introduce into the translation.

(II) TRANSLATIONS EAST AND WEST

In the light of the previous section we would expect that a literary text that is translated in the Soviet Union will tend to have less alterations to paragraph and section alterations than the same text that is translated outside the Soviet Union.

In order to verify this the ideal method would be to compare the versions of a text in Russian that has been translated both within and outside the Soviet Union. It is rare, however, to find texts belonging to the Soviet period that have been translated into English both in the Soviet Union and in the West. There are some examples from a period before that of the corpus, however. The writings of Maxim Gorky in particular provide ample opportunities for comparing Soviet and Western translations.

Two novels by Gorky were examined and the first twenty pages of both STs were compared with the two translations of each ST.¹⁶ Alterations at paragraph and section level were noted and certain tendencies in translational norms were observed.

In the following extract from *Мои университеты* (*My Universities*) the translator has omitted a paragraph division, whereas in the translation published in the Soviet Union the translator has not done so:

¹⁶Максим Горький, *Детство, В людях, Мои университеты*, (Moscow, 1958).
M. Gorky, *My Universities*, translated by Helen Altschuler, third edition (Moscow, 1923).

Maxim Gorki, *Reminiscences of my Youth*, translated by Veronica Dewey (London, 1924).

Максим Горький, *Мать* (Moscow, 1948).

M. Gorky, *Mother*, translated by Margaret Wettlin, fourth edition, 2 vols (Moscow, 1955).

Maxim Gorky, *Mother*, (New York, 1930).

'Рассказывая, он ритмически покачивался, прикрывал глаза и часто мягким жестом касался груди своей против сердца.

*Голос у него был глухой тусклый, а слова - яркие, и что-то соловьиное пело в них'.¹⁷

Soviet-published translation:

'He would talk with half-closed eyes, his body swaying rhythmically, his hand rising softly, in a frequently repeated gesture, to touch his chest, over his heart.

*His voice was dull and colourless, yet his words were vivid, with something of the nightingale throbbing through them'.¹⁸

Translation published outside the Soviet Union:

'He swayed rhythmically to and fro as he told the story, shielding his eyes from the light and now and then touching his heart with a gentle gesture of his hand, *and though his voice was thick and muffled, his words were as clear as a nightingale's song'.¹⁹

A clear difference in the translational norms being adhered to is evident when the two translations above are compared. The Soviet-published translation is more ST-oriented than the translation published in the West. This difference in orientation occurs not only at paragraph level, but also at micro-level, at the levels of lexis and word order. The adverb 'softly' for example,

¹⁷Максим Горький, *Детство, В людях, Мои университеты*, p. 500.

¹⁸M. Gorky, *My Universities*, translated by Helen Altschuler, third edition (Moscow, 1923).

¹⁹Maxim Gorki, *Reminiscences of my Youth*, translated by Veronica Dewey (London, 1924).

together with the verb 'to rise' is a peripheral combination in English prose.

In the comparison between the novel *Мать* (*Mother*) and its translations a similar pattern emerges. There were not only paragraph and section alterations but also alterations at the level of chapters in the translation published outside the Soviet Union:

Так шли недели, месяц, и незаметно прошло два года странной молчаливой жизни, полной смутных дум и опасений, все возраставших.

IV

Однажды после ужина Павел опустил занавеску на окне, сел в угол и стал читать, повесив на стенку над своей головой жестяную лампу. Мать убрала посуду и выйдя из кухни, осторожно подошла к нему. Он поднял голову и вопросительно взглянул ей в лицо.²⁰

Soviet-published translation:

And so the weeks and months passed until two years had gone by - two years of this strange, silent life full of vague thoughts and growing apprehension.

IV

One evening after supper Pavel drew the curtain over the window, and after hanging the tin lamp on the nail over his chair, sat down in the corner and began to read. His mother came out of the kitchen when the

²⁰Максим Горький, *Мать* (Moscow, 1948), p. 12.

dishes were washed and slowly went over to him. He raised his head and looked at her inquiringly.²¹

Translation published in the West:

Thus weeks and months elapsed; and imperceptibly two years slipped by, two years of a strange, silent life, full of disquieting thoughts and anxieties that kept continually increasing.

Once, when after supper Pavel drew the curtain over the window, sat down in a corner, and began to read, his tin lamp hanging on the wall over his head, the mother, after removing the dishes, came out of the kitchen and carefully walked up to him. He raised his head, and without speaking looked at her with a questioning expression.²²

When the first twenty pages of the two novels by Gorky and their corresponding translations were compared the following results were obtained:

Text	Paragraph Alterations	Section Alterations	Chapter Alterations
<i>Mother</i> (USA published)	8	2	2
<i>Mother</i> (USSR published)	0	0	0
<i>Reminiscences of my Youth</i> (UK published)	6	0	0
<i>My Universities</i> (USSR published)	0	0	0

²¹M. Gorky, *Mother*, translated by Margaret Wettlin, fourth edition, 2 vols (Moscow, 1955), p. 20.

²²Maxim Gorky, *Mother*, (New York, 1930), p. 17.

The translations that were published in Britain or the United States contained alterations at the level of paragraph, section and chapter structure while those published in the USSR did not. This gave more evidence in support of the hypothesis that the USSR published texts adhere more to ST norms than those published outside the USSR.

Further evidence to support this hypothesis comes from other macrostructural features. Both of the USSR published translations contain two adjacent title pages, one in Russian and the other in English. There is no attempt made to disguise the origin of the ST. The USSR published translations also contain illustrations (even in the latest reprinting) which is much more of a source culture practice. Most revealing of all is the final note to the reader at the end of each volume:

TO THE READER

The Foreign Languages Publishing House would be grateful for your comments on the content, translation and design of this book. We would also be pleased to receive any other suggestions you may wish to make.

Our address is: 21, Zubovsky Boulevard, Moscow, U.S.S.R.²³

The UK and USA published translations were less ST oriented at macrostructural levels. There was one title page in English and

²³ M. Gorky, *Mother*, translated by Margaret Wetlin, fourth edition, 2 vols (Moscow, 1955), I, p.384

there were no illustrations. In many recent translations from Russian that have been published in the West there has been a tendency to present the work as belonging to the target literary system, rather than being a translation. This tendency is also evident to some extent in the translation of *Мать*, produced outside the Soviet Union in that there is no mention of the fact that the text is a translation and the translator's name is not given. There was no attempt to disguise the foreign origin of the source text, however. Both texts contain an introduction: one text begins with a note from the translator and in the other text begins with a Foreword by Charles Edward Russell. In both of these introductory texts the social conditions in Russia play a prominent role which one would expect as the translations were published at a time of momentous change in Russia. Indeed one of the strategies of the translations appears to be to give an insight both into the Russian character and into the conditions of life in Russia that provoked such unrest. The translator's note at the beginning of *Reminiscences of My Youth*, comments on the wider implications of Gorky's writing:

'in his hero-tramps he typified ... the struggle of a human being groping his way upwards from the depths of ignorance and degradation to the light. It is a motive which is constantly recurring in his work, and which is perhaps one of the greatest contributions he has made towards Russian spiritual growth'.²⁴

In the Foreword to the translation *Mother*, rather more sweeping claims are made for the achievements of the novel:

²⁴Maxim Gorki, *Reminiscences of my Youth*, translated by Veronica Dewey (London, 1924), ix.

No one can understand the Russia of these days that does not understand the Russia of those. Of all single illuminants upon this terrific struggle Gorky is the most competent, the most accurate, the most moving. What a historian or philosopher might have attempted in vain through many tomes, Gorky effects infallibly in a few chapters. Piece by piece with deliberate care he has joined his luciferous mosaic. When he is done Russia stands forth in a flood of light.²⁵

One surprising alteration is the change of title in the USA published translation from *My Universities*, the direct Russian translation, to *Reminiscences of My Youth*. The explanation for this is found in a note to the reader:

'The Russian title of the present volume is *My Universities*, but since Gorky never went to a university, and the book deals entirely with the reminiscences of his early youth, the title has been changed to *Reminiscences of My Youth*, as being more descriptive in English of the contents of the book'.²⁶

SUMMARY

1 The translations into English published in the Soviet Union are likely to be ST oriented or 'adequate' at the levels of paragraph, section and chapter; whereas the translations into English published outside the Soviet Union are likely to be more oriented

²⁵Maxim Gorky, *Mother*, (New York, 1930), ix.

²⁶Maxim Gorki, *Reminiscences of my Youth*, translated by Veronica Dewey (London, 1924), vii.

towards target literature norms, or 'acceptable' at the levels of paragraph, section and chapter.

2 If a novel is both translated into English and published in the Soviet Union it will tend to differ in higher level features, such as paragraph segmentation and to be more 'adequate' than a translation of the same novel that has been both translated and published outside the Soviet Union.

SUMMARY AND CONCLUSIONS

In Chapter 1 we examined various developments in linguistics of relevance to the study of translation. Of particular interest was the approach of structuralism in its Prague School development, which was pioneering in its application of linguistics to literature and which contributed much to translation studies. Recent writing on the subject of norms and polysystem which we introduce later in the chapter in relation to translation acknowledges its origins in the Prague School. We also considered the role of extralinguistic factors, or pragmatics, which is a well established aspect of Soviet translation studies. We consider the application of textlinguistics to translation, from the early work of Nida to more recent frameworks which combine concepts from the areas of semiotics, linguistics and pragmatics. In the second part of the chapter we discussed various sometimes contradictory views of the nature of the paragraph, grouping them into prescriptive and non-prescriptive and subdividing the non-prescriptive views according to the strength of the relationship suggested between orthographic paragraph structure and semantic structure. We rejected the views at both extremes - that there was no relationship between semantic structure and orthographic paragraph structure and that there was a direct correspondence between the two, in favour of a less categorical approach in which it is suggested that there is a relationship between orthographic paragraph structure and semantic structure, but that there was not always a direct correspondence between units at orthographic

and semantic level, which makes it possible for alterations to orthographic paragraph structure to occur in translation.

In Chapter 2 we made a general distinction between what we termed speech paragraphs and narrative paragraphs, although we found borderline cases. In considering speech paragraphs we found regular differences in the conventions between English and Russian. In English the speech is usually grouped together with the surrounding narrative, whereas in Russian the speech part is usually divided from the surrounding narrative by a new line, either preceding or following the speech. When the speech paragraphs were examined in the corpus of sixteen texts and their translations it was found that the translators regularly altered the speech paragraphs in accordance with the conventions of the target language.

This contrasted with the findings when the narrative paragraphs were compared in the source texts and the translations. Here it was found a) that the translations from Russian into English contained many more alterations to narrative paragraph structure in translation than translations from English into Russian and b) that there was a wide range in the number of alterations introduced in the translations from Russian into English, ranging from none to seventy-four. The remainder of the study focussed on these results and the possible reasons for them.

In Chapter 3 we proposed a framework of paragraph features combined mainly from studies of paragraph structure by Barnwell, Beekman, Callow, Larson and Longacre. Most of these studies had not been applied to such a diffuse form as the modern novel and one of the aims was to consider the applicability of such a framework in such a context. There were two main aims as far

as explaining the results in the previous paragraph were concerned. The first aim was to assess how typical the translations were of non-translated literature in terms of paragraph construction; for this analysis the paragraph structure of the translations was compared with the paragraph structure of a similar number of non-translated texts. The second aim was to assess the level of similarity or difference between paragraph construction in the source and target literatures; for this analysis the number of features in all the English texts (both the non-translated texts and the texts translated into Russian) was compared with the number of features in all the Russian texts (both the non-translated texts and the texts translated into English). The results showed that there was no statistically significant difference between the translated and non-translated texts in either English or Russian; and that there was also no statistically significant difference between all of the English texts and all of the Russian texts, i.e. no difference in paragraph structure norms between the source and target languages which might have accounted for the alterations in translation.

Having established that the reason for the alterations was not differences in paragraph features between the source and target languages, we went on to consider the issue of paragraph length. One possibility was that the translator was altering the paragraphs in translation to conform to the standard paragraph length in the target literature; another possibility was that the translator was altering paragraphs to conform to the average paragraph length within the source text itself. In order to test these hypotheses the length of the first fifty paragraphs in all thirty-two translated and non-translated texts was noted. Each

instance of paragraph alteration was then examined and the paragraph length as well as other features was noted. The paragraph lengths in the individual alterations were then compared first with the average paragraph length in the target literature and second with the average paragraph length of that text itself. A correlation was noted between the average paragraph length of the source text and the paragraph lengths of the paragraphs before alteration in translation: there was a tendency to link together paragraphs that were shorter than the source text average and to divide paragraphs that were longer than the source text average. No correlation was found between the average paragraph length of the target literature and the paragraph lengths of the paragraphs before alteration in translation. It was suggested that the alterations that took place tended to conform to the source text norm rather than to the norm of the target literature. The difference between Russian and English as language types was noted as a relevant area requiring further investigation.

When the alterations were examined a considerable number of paragraphs consisting of one sentence was noted. It was suggested that since one-sentence paragraphs were not the norm, translators might tend to add one-sentence paragraphs to adjacent paragraphs as another way of conforming to the norms in the source text. In order to test this hypothesis the percentage of one-sentence paragraphs in the first fifty paragraphs of all the English texts was compared with the percentage of one-sentence paragraphs involved in the alterations. As predicted it was found that a much higher percentage of one-sentence paragraphs were involved in linkages than occurred over the first fifty paragraphs.

Alterations frequently resulted in one-sentence paragraphs being added to adjacent paragraphs, whereas very rarely did one-sentence paragraphs result from a division. The conclusion was that the examination of the alterations from the perspectives of paragraph length and one-sentence paragraphs clearly indicated that translators tended to alter according to the norms of the source text.

The immediate causes of the alterations had been analysed and most accounted for, but there were still questions that remained concerning the wide range of paragraph alterations in the translations from Russian into English; and the relatively few alterations in the translations from English into Russian. In Chapter 4 we sought answers to the remaining questions from the areas of pragmatics, norms and polysystem with a view to explaining these wider trends in translation. Concepts from the areas of pragmatics, norms and polysystem were applied to: 1 - translations from Russian into English published outside the Soviet Union, 2 - translations from Russian into English published within the Soviet Union, and 3 - translations from English into Russian published within the Soviet Union. Differences were found between all three groups, but groups 2 and 3 had much more in common in terms of pragmatics, norms and polysystem than either had with group 1. The reasons for the established practice of translation out of Russian within the Soviet Union - group 2 - were identified as mainly political and contrasted with the mainly commercial motivation behind the publishing of translations outside the Soviet Union - group 1.

In the final section we compared the translations of two novels by Gorky in order to illustrate the two approaches seen in

the translation groups 1 and 2. It was found that the translations published within the Soviet Union had no alterations to paragraph structure, whereas the translations published outside the Soviet Union had several alterations. The general presentation and orientation of the translations was also examined. The results were consistent with the previous findings of the study: the translations published within the Soviet Union were more source-oriented which was seen in the lack of paragraph alterations and lack of adaptation to the target text norms in the appearance of the texts; whereas the translations published outside the Soviet Union were more target-oriented which was seen in the paragraph alterations and the adaptation to the target text norms in the presentation of the texts.

Several significant findings resulted from the study. The analysis of paragraph features confirmed that the orthographic paragraph structure of a text is related to its semantic structure and that this is seen in the regular appearance of features marking the opening of a paragraph. The relationship is not a rigid, however, and this enables alteration to be made to paragraph structure in translation. Some types of alteration in translation are conventional, such as alterations relating to the reporting of speech which occur frequently in both translations from Russian into English and translations from English into Russian. Alterations to the structure of narrative paragraphs were also analysed and the main factors motivating the alterations were suggested to be those of paragraph length and the presence of one-sentence paragraphs in combination with other features of paragraph construction. Alterations to narrative

paragraph structure occur much more often in translations from Russian into English published outside the Soviet Union than in either translations from Russian into English published within the Soviet Union or translations from English into Russian published within the Soviet Union. It was suggested that although the relatively few alterations to translations from English into Russian may be partly the result of structural differences between Russian and English, the organisation of translation production itself within and outside the Soviet Union had a direct bearing on the tendency of a translation to be altered both in paragraph construction and general presentation. This was supported in an analysis of translations of the same novels published within and outside the Soviet Union.

With the advent of glasnost' and perestroika the organisation of translation in Eastern Europe has been considerably affected. Some forms of translation, such as the translation of Russian texts into English may disappear entirely, and commercial rather than political considerations are expected to predominate in the selection and production of translations.

APPENDIX A

OPENING WORDS OF FIRST TWENTY PARAGRAPHS

(A) English Texts

1 John Steinbeck, *The Pearl* (London, 1967)

Para 1	p. 7	'Kino awakened...'
2	p. 7	'Kino's eyes...'
3	pp. 7-8	'Kino heard...'
4	p. 8	'His blanket...'
5	p. 8	'Juana went...'
6	p. 8	'Now Kino...'
7	p. 8	'Outside the...'
8	pp. 8-9	'The dawn...'
9	p. 9	'Kino heard...'
10	pp. 9-10	'Across the...'
11	p. 10	'As he came...'
12	p. 10	'The sun...'
13	p. 10	'It was a...'
14	pp. 10-11	'Kino's breath...'
15	p. 11	'The scorpion...'
16	p. 11	'Kino stood...'
17	p. 11	'Kino's hand...'
18	p. 12	'But Juana had...'
19	p. 12	'Kino hovered...'
20	p. 12	'The screams...'

2 Daphne du Maurier, *My Cousin Rachel* (London, 1980)

Para 1	p. 5	'They used to...'
2	p. 5	'Not any...'
3	p. 5	'He swung...'
4	p. 5	'It was winter...'
5	p. 6	'I wished...'
6	p. 6	'I shrugged...'
7	p. 7	'He turned...'
8	p. 7	'Well, that...'
9	pp. 7-8	'He may...'
10	p. 8	'The point...'
11	p. 8	'How soft...'
12	pp. 8-9	'I still have...'
13	p. 9	'Ambrose, those...'
14	pp. 9-10	'But I was...'
15	p. 10	'It did not happen...'
16	pp. 10-11	'Did she...'
17	p. 11	'There is no...'
18	p. 11	'No, there is no...'
19	pp. 11-12	'Had I looked...'
20	p. 12	'I had no...'

3 L. P. Hartley, *The Go-Between* (Middlesex, 1958)

Para 1	p. 7	'The past...'
2	p. 7	'When I came...'
3	p. 7	'It was a...'
4	p. 7	'My first...'
5	pp. 7-8	'I did not...'
6	p. 8	'Yet even...'

7	p. 9	'The Fishes...'
8	pp. 9-10	'And the expansion...'
9	p. 10	'The diary...'
10	p. 10	'In my zodiacal...'
11	p. 10	'My birthday...'
12	pp. 10-11	'There were only...'
13	p. 11	'One result...'
14	p. 11	'What had I...'
15	pp. 11-12	'After that...'
16	p. 12	'So I tried...'
17	pp. 12-13	'For the moment...'
18	p. 13	'Strangely enough...'
19	p. 13	'They would...'
20	p. 14	'In the privacy...'

4 Kurt Vonnegut Jr., *Player Piano* (London, 1977)

Para 1	p. 9	'Ilium, New York...'
2	p. 9	'In the Northwest...'
3	p. 9	'If the bridge...'
4	p. 9	'During the...'
5	p. 9	'Ten years...'
6	p. 9	'He didn't feel...'
7	p. 9	'Those old...'
8	pp. 9-10	'As for the Proteus...'
9	p. 10	'Doctor Katharine...'
10	p. 10	'Bud, who...'
11	pp. 10-11	'He was showing...'
12	p. 11	Paul raised...'
13	p. 11	'Three walls...'

- 14 pp. 11-12 'As Paul walked...'
- 15 pp. 12-13 'Paul drove...'
- 16 p. 13 'Some people...'
- 17 p. 13 'Paul felt...'
- 18 p. 13 'Objectively, Paul...'
- 19 pp. 13-14 Paul wished...'
- 20 p. 14 'He stood...'

5 Ray Bradbury, *Dandelion Wine* (London, 1986)

- Para 1 p. 7 'It was a quiet...'
- 2 p. 7 'Douglas Spalding...'
- 3 p. 7 'A whole summer...'
- 4 p. 7 'But now...'
- 5 p. 7 'One night...'
- 6 p. 7 'He stood...'
- 7 p. 7 'The street...'
- 8 p. 7 'Douglas smiled...'
- 9 p. 7 'There, and...'
- 10 pp. 7-8 'Yellow squares...'
- 11 p. 8 'Clock alarms...'
- 12 p. 8 'The sun...'
- 13 p. 8 'He gave...'
- 14 p. 8 'Doors slammed...'
- 15 p. 8 'Summer 1928...'
- 16 p. 8 'Crossing the...'
- 17 p. 9 'So, with the...'
- 18 p. 9 'Douglas watched...'
- 19 p. 9 'Yet the fact...'
- 20 p. 9 'The car stopped...'

6 Elizabeth Taylor, *The Sleeping Beauty* (London, 1983)

Para 1	p. 1	'Now that...'
2	p. 1	'Seeing him...'
3	pp. 1-2	'One thing...'
4	p. 2	'A large...'
5	p. 2	'While she...'
6	p. 2	'The window...'
7	p. 2	'Out on the...'
8	p. 3	'The children had...'
9	p. 4	'At the top...'
10	p. 5	'The children were...'
11	p. 6	'When she opened...'
12	p. 6	'There was dust...'
13	p. 7	'He turned...'
14	p. 8	'Vinny could...'
15	p. 8	'Laurence, hearing...'
16	p. 8	'He turned his chin...'
17	p. 8	'When Isabella...'
18	p. 9	'He stood up...'
19	pp. 9-10	'He seemed...'
20	p. 10	'Laurence tried...'

7 Harper Lee, *To Kill a Mockingbird* (London, 1974)

Para 1	p. 9	'When he was...'
2	p. 9	'When enough years...'
3	pp. 9-10	'Being Southerners...'
4	p. 10	'It was customary...'
5	p. 10	'Simon would...'

6	pp. 10-11	'When my father...'
7	p. 11	'During his...'
8	p. 11	'Maycomb was...'
9	p. 11	'People moved...'
10	pp. 11-12	'We lived...'
11	p. 12	'Calpurnia was...'
12	p. 12	'Our mother...'
13	p. 12	'When I was...'
14	p. 12	'That was the...'
15	p. 13	'Dill was from...'
16	p. 13	'Dill was a curiosity...'
17	p. 14	'Dill blushed...'
18	p. 14	'But by the end...'
19	p. 14	'The Radley Place fascinated...'
20	p. 14	'The Radley Place jutted...'

8 M.M. Kaye, *Shadow of the Moon* (London, 1979)

Para 1	p. 3	'Mrs Grantham knew...'
2	p. 3	'But Sabrina...'
3	p. 3	'Sabrina's paternal...'
4	pp. 3-4	'Their union...'
5	p. 4	'The Earl...'
6	p. 4	'His first-born...'
7	p. 4	'Only John...'
8	p. 4	'Johnny was...'
9	pp. 4-5	'Johnny, had he...'
10	p. 5	'But Charles...'
11	p. 5	'Two years later...'
12	p. 5	'The Earl could...'

13	p. 5	'But it was a day...'
14	p. 5	'Perhaps there...'
15	p. 5	'For a time...'
16	pp. 5-6	'When he...'
17	p. 6	'But there was...'
18	p. 6	'Johnny's daughter...'
19	p. 6	'But it was...'
20	p. 6	'Sabrina grew...'

9 C P Snow, *The Corridors of Power* (London, 1964).

Para 1	p. 2	'I stopped...'
2	p. 2	'We walked...'
3	p. 2	'There was nothing...'
4	pp. 2-3	'Prompt to...'
5	p. 3	'She was tall...'
6	p. 3	'Other people...'
7	p. 3	'As for...'
8	p. 3	'As we sat...'
9	pp. 3-4	'There was going...'
10	p. 4	'It was not...'
11	p. 4	'I looked...'
12	p. 4	'Caro Quaife...'
13	p. 5	'The conversation...'
14	p. 5	'The other...'
15	pp. 5-6	'As Rodger...'
16	p. 6	'He had...'
17	p. 6	'For a moment...'
18	pp. 6-7	'She was so...'
19	p. 7	'I tried...'

20 p. 7 'He had interested...'

10 Paul Gallico, *Flowers for Mrs Harris* (London, 1991)

Para 1 p. 5 The small...'
 2 pp. 5-6 'She was neatly...'
 3 p. 6 'Any knowledgeable...'
 4 p. 6 'On the Viscount's...'
 5 p. 6 'Up to that...'
 6 pp. 6-7 'The world...'
 7 p. 7 'Mrs Harris cleaned...'
 8 pp. 7-8 'The green...'
 9 p. 8 'A wholesome...'
 10 pp. 8-9 'A minute...'
 11 p. 10 'At the bureau...'
 12 pp. 10-11 'The Airways man...'
 13 p. 11 'As Mrs Harris...'
 14 p. 11 'Riding along...'
 15 pp. 11-12 'Mrs Harris's list...'
 16 p. 12 'There was a Major...'
 17 p. 12 'She was fond...'
 18 p. 12 'She 'did' for...'
 19 p. 12 'There were others...'
 20 pp. 12-13 'All of these...'

11 Paul Scott, *The Jewel in the Crown*, in *The Raj Quartet*
 (London, 1984), pp. 1-451

Para 1 p. 1 'Imagine, then...'
 2 p. 1 'It is a landscape...'
 3 p. 1 'This is the story...'

4	p. 1	'In the Bibighar...'
5	pp. 1-2	'In 1942...'
6	p. 2	'As they were fond...'
7	p. 2	'What few people...'
8	p. 2	'She was sorry...'
9	pp. 2-3	'Reacting from...'
10	pp. 3-4	'However, Miss Crane...'
11	p. 4	'The soldiers...'
12	p. 4	'There was one...'
13	pp. 4-5	'Clancy, she was...'
14	p. 5	'Sometimes, when...'
15	p. 5	'She was, as...'
16	p. 5	'Edwina Crane...'
17	pp. 5-6	'She was not...'
18	p. 6	'So the little...'
19	pp. 6-7	'The voyage...'
20	p. 7	'She was with...'

12 J. G. Farrell, *Troubles* (Middlesex, 1982)

Para 1	p. 7	'In those days...'
2	pp. 7-8	'Curiously, in spite...'
3	p. 8	'It had once...'
4	pp. 8-9	'In the summer...'
5	p. 9	'Home on leave...'
6	p. 9	'Although he was...'
7	pp. 9-10	'Angela was...'
8	p. 10	'After he...'
9	pp. 10-11	'On leaving...'
10	p. 11	'The Major...'

- 11 pp. 11-12 'And there was...'
- 12 p. 12 'It was the early...'
- 13 p. 13 'The Major stood...'
- 14 p. 13 'The train...'
- 15 p. 13 'A few minutes...'
- 16 pp. 13-14 'Angela, who...'
- 17 p. 14 'They were now...'
- 18 pp. 14-15 'Abruptly, Ripon...'
- 19 p. 15 'Not far away...'
- 20 pp. 15-16 'Ripon brought...'

13 Iris Murdoch, *The Word Child* (London, 1975)

- Para 1 p. 1 'The first speaker...'
- 2 p. 1 'We emerged...'
- 3 p. 1 'We entered...'
- 4 pp. 1-2 'My 'home'...'
- 5 pp. 2-3 'I will briefly...'
- 6 pp. 3-4 'The wind...'
- 7 p. 4 'I went into the hall...'
- 8 pp. 4-5 'I went into the bedroom...'
- 9 p. 5 'The Impiatts...'
- 10 p. 6 'Clifford Larr...'
- 11 p. 6 'Freddie Impiatt and...'
- 12 p. 6 'Freddie then was...'
- 13 p. 7 'As I may sometimes...'
- 14 pp. 7-8 'Laura, no longer...'
- 15 pp. 8-9 'I never minded...'
- 16 p. 12 'When I left...'
- 17 p. 13 'Crystal lived in a...'

- 18 p. 13 'Crystal lived alone...'
 19 p. 13 'I let myself in...'
 20 p.14 'I sat down...'

14 J.G Ballard, *Empire of the Sun* (London, 1984).

- Para 1 p. 3 'Wars came early...'
 2 p. 3 'Jim had begun...'
 3 p. 3 'To Jim's dismay...'
 4 p. 3 'Thinking of all...'
 5 p. 4 'Outside the vestry...'
 6 p. 4 'Usually Jim devoured...'
 7 p. 4 'Jim was glad...'
 8 pp. 4-5 'The commentator's...'
 9 p. 5 'Jim hated...'
 10 p. 5 'Had his brain...'
 11 pp. 5-6 'Jim had no doubt...'
 12 p. 6 'By contrast...'
 13 p. 6 'At the beginning...'
 14 p. 6 'As soon as they...'
 15 p. 7 'By way of...'
 16 p. 7 'However, if the task...'
 17 p. 7 'As he flung...'
 18 p. 8 'Awed by this...'
 19 p. 8 'Fortunately, Vera's pride...'
 20 p. 9 'His father turned...'

15 Antony Beevor, *For Reasons of State* (London, 1981).

- Para 1 p. 7 'The driver of the...'
 2 p. 7 'The driver was not...'

3	pp. 7-8	'Maria heard one...'
4	p. 8	'Ernesto sat...'
5	pp. 8-9	'Two hours later...'
6	p. 9	'The tapes...'
7	p. 9	'Within twenty-four hours...'
8	p. 10	'It was fear...'
9	p. 10	'The officer looked...'
10	p. 11	'There was an unnatural...'
11	p. 11	'His attention...'
12	pp. 11-12	'The vicar...'
13	p. 12	'While the final...'
14	pp. 12-13	'As he watched...'
15	p. 13	'While the notes...'
16	p. 13	'The more...'
17	p. 13	'He again...'
18	pp. 13-14	'During the last...'
19	p. 14	'Outside in the...'
20	p. 14	'Sherman glanced...'

16 Frederick Forsyth, *The Day of the Jackal* (London, 1985)

Para 1	p. 5	'It is cold...'
2	p. 5	'A foot...'
3	p. 5	'Beyond the...'
4	p. 5	'The death...'
5	p. 5	'The sun...'
6	p. 6	'While the city's...'
7	p. 6	'The drivers...'
8	p. 6	'There was more...'
9	p. 6	'The chauffeurs...'

10	p. 6	'Within ten minutes...'
11	p. 6	'At 7.45...'
12	pp. 6-7	'Their son-in-law...'
13	p. 7	'In the second...'
14	p. 7	'From beside...'
15	p. 7	'Again the iron...'
16	p. 7	'The convoy...'
17	p. 7	'Lieutenant-Colonel...'
18	pp. 7-8	'He had lost...'
19	p. 8	'He was sipping...'
20	p. 8	'Across the street...'

(B) Russian Texts

1 Сергей Антонов, *Дело было в Пенькове*, in Сергей Антонов, *Повести и рассказы* (Moscow, 1961), pp. 204-359.

Para 1	p. 204	'Когда-то, давным-давно...'
2	p. 204	'Далеко отступили...'
3	p. 205	'Пеньковский колхоз...'
4	p. 205	'Хорошие летние...'
5	p. 205	'Солнце, честно...'
6	p. 205	'На столбе...'
7	p. 205	'Становится свежо...'
8	p. 205	'Да, хороши...'
9	p. 205	'В такие...'
10	pp. 205	'В один...'
11	p. 206	'Лекция называлась...'
12	p. 206	'Он сидел...'

13	р. 206	'Матвей шел...'
14	р. 206	'Это был...'
15	р. 208	'Разговор этот...'
16	р. 208	'Вот этот...'
17	р. 209	'Он условился...'
18	р. 209	'В это время...'
19	р. 209	'Она посмотрела...'
20	р. 210	'Наконец Лариса...'

2 Аркадий & Борис Стругатский, *Путь на Амальтею* (Moscow, 1964)

Рара 1	р. 3	'Амальтея, пятый...'
2	р. 4	'Восход Юпитера...'
3	р. 4	'Когда глаза...'
4	р. 4	'Бывает, что...'
5	р. 4	'Но все это...'
6	рр. 4-5	'По-настоящему красиво...'
7	р. 5	'Почемй-то считается...'
8	р. 5	'К сожалению...'
9	р. 5	'Директор «Джей-станции»...'
10	р. 5	'В тени скал...'
11	рр. 5-6	'Директор в последний...'
12	р. 6	'Директор вошел...'
13	р. 6	'Директор заглянул...'
14	р. 6	'Прошли двое...'
15	р. 6	'Повар дядя...'
16	рр. 6-7	'На Каллисто...'
17	р. 7	'Директор не успел...'
18	р. 7	'Он подошел...'

- 19 pp. 9-10 'Он медленно...'
 20 p. 10 'Алексей Петрович...'

3 Эммануил Казакевич, *Дом на площади* (Moscow, 1957)

- Para 1 p. 7 'Команда солдат...'
 2 p. 7 'Сено лежало...'
 3 pp. 7-8 'Зато они...'
 4 p. 8 'Время шло...'
 5 p. 8 'Это странное...'
 6 p. 8 'Вернувшись в рощу...'
 7 p. 8 'Во время...'
 8 p. 9 'В этот прощальный...'
 9 p. 9 'В этом маленьком...'
 10 p. 9 'Солдаты решили...'
 11 p. 9 'Одинокий Петухов...'
 12 p. 9 'Веретенников прошел...'
 13 p. 9 'На рассвете...'
 14 pp. 9-10 'Они вначале...'
 15 p. 10 'Вагон, в...'
 16 p. 10 'Поезд долго...'
 17 p. 10 'Внезапно заплакал...'
 18 p. 10 'Поезд то шел...'
 19 pp. 10-11 'Название «Брест»...'
 20 p. 11 'Возле моста...'

4 Владимир Тендряков, *Чрезвычайное*, in *Избранные произведения в двух томах* (Moscow, 1963), II, pp. 517-623

- Para 1 p. 519 'Шел один...'
 2 p. 519-20 'Вот уже...'

3	р. 520	'Утром обычно...'
4	р. 520	'Никто не ...'
5	р. 520	'Это Василий...'
6	рр. 520-21	'Тоже ученик...'
7	р. 521	'И при...'
8	р. 521	'Шел один...'
9	р. 521	'Ко мне...'
10	р. 521	'Голос сорвался...'
11	р. 521	'За порог...'
12	р. 522	'Она рванулась...'
13	р. 522	'Впервые за...'
14	р. 522	'Знаю всех...'
15	р. 523	'Дневник перестал...'
16	р. 523	'Обычная тетрадь...'
17	р. 525	'Я встал...'
18	р. 525	'Ленивые крупные...'
19	р. 525	'Дневник Тоси...'
20	рр. 525-6	'В школе...'

5 Борис Пастернак, *Доктор Живаго* (Milan, 1957)

Рага 1	р. 3	'Шли и шли...'
2	р. 3	'Замелькали последние...'
3	р. 3	'Только в состоянии...'
4	рр. 3-4	'Он поднял...'
5	р. 4	'Они ночевали...'
6	р. 4	'К вечеру...'
7	р. 4	'Ночью Юру...'
8	р. 4	'За окном...'
9	р. 4	'Первым движением...'

10	рр. 4-5	'Дело опять...'
11	р. 5	'Пока жива...'
12	р. 5	'А потом...'
13	р. 5	'Маленьким мальчиком...'
14	р. 5	'Была мануфактура...'
15	р. 5	'Вдруг все...'
16	р. 5	'Летом тысяча...'
17	р. 6	'Была Казанская...'
18	р. 6	'Но лошади...'
19	р. 6	'Николай Николаевич...'
20	р. 7	'Это была...'

6 Константин Паустовский, *Дым отечества* (Moscow, 1964)

Рара 1	р. 7	'Всю зиму...'
2	р. 7	'От снега...'
3	р. 7	'Хохляка была...'
4	р. 7	'Увидев старушка...'
5	р. 8	'Барвара Гавриловна...'
6	р. 8	'Вот и сейчас...'
7	р. 8	'Барвара Гавриловна уважала...'
8	р. 8	'Барвару Гавриловну...'
9	р. 9	'Оставшись вдовой...'
10	р. 9	'Дочь ее...'
11	р. 9	'Вермель и Пахомов...'
12	р. 9	'Пахомову в...'
13	р. 9	'Малейший звук...'
14	р. 10	'Вермель успокоился...'
15	р. 10	'Сначала он...'
16	р. 10	'Пахомов любил...'

17	р. 10	'Пахомов не был...'
18	р. 10	'Своего отца...'
19	р. 10	'Кабинет отца...'
20	рр. 10-11	'Мать Пахомова...'

7 Василий Гроссман, *Жизнь и судьба* (Lausanne, 1980)

Рара 1	р. 1	'Над землей...'
2	р. 1	'Дождя не...'
3	р. 1	'Протяжно и...'
4	р. 1	'Шоссе прижалось...'
5	р. 1	'Из тумана...'
6	р. 1	'В большом миллионе...'
7	р. 1	'Внимательный и ...'
8	р. 1	'Прохожий состав...'
9	р. 2	'В немецком...'
10	р. 2	'Сосед по...'
11	р. 2	'Судьба, цвет...'
12	р. 2	'Для начальства...'
13	р. 2	'Люди не...'
14	р. 2	'В судьбе...'
15	р. 2	'Чем тяжелей...'
16	р. 2	'Эта ложь...'
17	р. 2	'Этот лагерь...'
18	р. 2	'Возник новый...'
19	р. 2	'Многие заключенные...'
20	р. 2	'Заключенные во...'

8 Дора Брегова, *Дорога исканий* (Moscow, 1971)

Рара 1	р. 3	'В этот...'
--------	------	-------------

2	р. 3	'Человек двадцать...'
3	р. 3	'В руках...'
4	р. 3	'Известный в...'
5	р. 3	'Аудитор медленно...'
6	р. 4	'Между тем...'
7	р. 4	'Достоевский знал...'
8	р. 4	'Да, он...'
9	р. 4	'Заслонявшее весь...'
10	р. 4	'За что...'
11	р. 4	'Он, Федор...'
12	р. 4	'И все...'
13	р. 4	'Впрочем, и...'
14	рр. 4-5	'Он не...'
15	р. 5	'Вдумчиво и...'
16	р. 5	'Резким движением...'
17	р. 5	'Теперь остается...'
18	р. 5	'И он...'
19	рр. 5-6	'Сознание близкой...'
20	р. 6	'Его прервала...'

9 Валентин Распутин, *Деньги для Марии*, in *Избранные произведения*, 2vols (Moscow, 1984), I, pp. 29-126

Para 1	р. 32	'Кузьма проснулся...'
2	р. 32	'Свет, покачиваясь...'
3	р. 32	'Кузьма поднялся...'
4	р. 32	'Потом он...'
5	р. 33	'Он просыпается...'
6	р. 33	'Темнота. Все...'
7	р. 33	'Кузьма лежит...'

8	р. 33	'Кузьма думает...'
9	р. 33	'Утро. Кузьма...'
10	р. 34	'Он оставляет...'
11	р. 34	'Он одевается...'
12	р. 34	'На улице...'
13	р. 34	'Ветер дует...'
14	р. 34	'Кузьма сидит...'
15	р. 35	'Люди в автобусе...'
16	р. 35	'На подъеме...'
17	р. 35	'Автобус снова...'
18	р. 35	'Опять деревня...'
19	р. 35	'Кузьме есть...'
20	р. 35	'Кузьма подходит...'

10 Константин Воробьев, *Вот пришел великан...*, in *Друг мой Момич* (Moscow, 1988) pp. 309-512

Para 1	р. 311	'Я позвонил...'
2	р. 311	'Ей немного...'
3	р. 312	'Я нарочно...'
4	р. 312-3	'С Вениамином...'
5	р. 313	'Когда все...'
6	р. 315	'А неделю...'
7	р. 315-6	'Издательство размешалось...'
8	р. 317	'Она засмеялась...'
9	р. 318	'Он взял...'
10	р. 318	'Простился я...'
11	р. 318	'Несколько дней...'
12	р. 321	'В тот же...'
13	р. 322	'Она беспомощно...'

14	р. 322-3	'А рыба...'
15	р. 323	'На следующий...'
16	р. 325	'Он с...'
17	р. 325	'Его, наверно...'
18	р. 325	'В моей...'
19	р. 325-6	'Утром все...'
20	р. 326	'Цыганке, наверно...'

11 Юрий Бондарев, *Берег* (Moscow, 1980)

Para 1	р. 9	'Воздушный лайнер...'
2	р. 9	'И хотя...'
3	р. 9-10	'Это освобожденное..'
4	р. 10	'Самсонов отпустил...'
5	р. 12	'Эта раздражающая...'
6	р. 12	'И стоило...'
7	р. 13	'За иллюминатором...'
8	р. 16	'Самсонов скрестил...'
9	р. 17	'И когда...'
10	р. 17	'А она...'
11	р. 18	'Он отвечал...'
12	р. 18	'Он смотрел...'
13	р. 21	'Она остановила...'
14	р. 22	'В скоростном...'
15	р. 22	'В номере...'
16	р. 23	'Он не...'
17	р. 23	'Посасывая карамельки...'
18	р. 24	'Госпожа Герберт...'
19	р. 24	'Метрдотель, неслышно...'
20	р. 25	'Усталости сейчас...'

12 Валдимир Кривцов, *Путь к великой стене* (Leningrad, 1972)

Para 1	р. 7	'Лето 1800...'
2	р. 7	'Никита, без...'
3	р. 7	'С реки...'
4	р. 7	'Он обошел...'
5	р. 7	'Долго, пришурысь...'
6	р. 7	'Через несколько...'
7	р. 7	'А может...'
8	р. 8	'Да и ...'
9	р. 8	'Никита закрыл...'
10	р. 8	'Плыл он...'
11	р. 8	'Вода хлынула...'
12	р. 8	'Он стал...'
13	р. 8	'Вот и...'
14	р. 8	'Сердце сжалось...'
15	р. 8	'А сил...'
16	р. 8	'Наконец блеснуло...'
17	р. 8	'С трудом...'
18	р. 8	'Несколько раз...'
19	р. 9	'Он лежал...'
20	р. 9	'Еще минута...'

13 Юрий Трифонов, *Другая жизнь* (Moscow, 1976)

Para 1	р. 404	'Однако она...'
2	р. 404-5	'А он...'
3	р. 405	'А иногда...'
4	р. 405	'Свекровь продолжала...'

5	р. 405-6	'Эта женщина...'
6	р. 406	'Подобное кренделькам...'
7	р. 406-7	'Обыкновенное шутовство...'
8	р. 404	'Очень уж...'
9	р. 408	'Ожестчившись от...'
10	рр. 408-9	'Этого вопроса...'
11	рр. 409-10	'Все эго...'
12	р. 410-11	'Будильник позвонит...'
13	р. 411	'Был такой...'
14	рр. 411-12	'И все...'
15	р. 412	'Загадочное слово...'
16	р. 413-4	'У матери...'
17	р. 414-5	'Правда, у...'
18	р. 415	'А после...'
19	р. 415-6	'Весельчаки из...'
20	р. 416	'Но Ольга...'

14 Валентин Пикул, *Богатство*, in *Богатство: два романа*
(Leningrad, 1978)

Para 1	р. 263	'(Иногда ему...'
2	р. 263	'Новый морозный...'
3	р. 263	'Со двора...'
4	р. 263-4	'Подкинув в...'
5	р. 264	'Исполатов ногою...'
6	р. 264	'Потрепав за...'
7	р. 266	'Собаки дружно...'
8	р. 266	'...Исполатов у...'
9	р. 266	'Матвей протянул...'
10	р. 267	'Огурцы были...'

1 1	р. 268	'Траппер осмотрел...'
1 2	р. 268	'Обитатели лепрозория...'
1 3	рр. 268-9	'Только сейчас...'
1 4	р. 269	'Случалось, что...'
1 5	р. 269	'Первые сорок...'
1 6	р. 269	'Наконец и...'
1 7	р. 269	'Что-то там...'
1 8	р. 269	'Моментально остол...'
1 9	р. 270	'Исполатов достал...'
2 0	р. 270	'Было видно...'

15 Анатолий Рыбаков, *Тяжелый песок* (Moscow, 1979)

Рага 1	р. 5	'Что было...'
2	р. 5	'В остальном...'
3	р. 5	'Мою фамилию...'
4	рр. 5-6	'Итак, у ...'
5	р. 6	'В общем...'
6	рр. 6-7	'Говорят, в ...'
7	р. 7	'Когда отец...'
8	р. 7	'На том...'
9	рр. 7-8	'Теперь представьте...'
1 0	р. 8	'И вот...'
1 1	р. 8	'Все, конечно...'
1 2	р. 8	'И только...'
1 3	рр. 8-9	'Вышла на...'
1 4	р. 9	'Представляете...'
1 5	р. 9	'Что вам...'
1 6	р. 9	'Позже, много...'
1 7	р. 9	'Но вернемся...'

- 18 р. 10 'Когда дедушка...'
 19 р. 10 'В те...'
 20 р. 10 'Возле города...'

16 Сергей Залыгин, *Комиссия* (Novosibirsk, 1981)

- Рага 1 р. 26 'Какое случилось...'
 2 р. 26 'Наверное, только...'
 3 р. 26 'Очень одна...'
 4 р. 26 'Старики хотели...'
 5 р. 26 'Какая там...'
 6 р. 26 'До сих...'
 7 р. 26-7 'В Постановлении...'
 8 р. 27 'И насмешка...'
 9 р. 27 'И давно...'
 10 р. 27 'Нет, веры...'
 11 р. 27 'Размахнулось торговать...'
 12 р. 27 'Барахольщики, те...'
 13 р. 27 'Что было...'
 14 р. 27 'Не миновать...'
 15 р. 27 'Деревня Лебяжка...'
 16 р. 27 'Начальство могла...'
 17 р. 27 'При всем...'
 18 р. 28 'И долгие-долгие...'
 19 р. 28 'И даже...'
 20 р. 28 'О конокрадах...'

APPENDIX B

ANALYSIS OF FIRST TWENTY PARAGRAPHS

The first twenty narrative paragraphs of the sixteen source texts and sixteen non-translated texts were analysed for the following paragraph features (See Chapter 3 for a full discussion of the features):

The following abbreviations were used:

Features that indicate the beginning of a paragraph:

Initiatory *which comprises:*

Grammatical construction or set expression (G
Cons)

Expression denoting the beginning of an event or
action (Beg)

General statement (Gen)

Indication of paragraph content (Indic)

Short opening sentence (Short)

Use of keyword(s) (Keywords)

(Note: If none of the above features were present but at least one of the features in the category headed Features that indicate either the beginning or the end of a paragraph or both was present at the beginning of the paragraph, that was counted as an initiatory feature. The content of the reference was not given as it appears in the following set of features).

Logical Relation These include the following: conjoining, alternation, generic-specific, comparison, head-illustration, head-manner, contrast, reason-result, means-result, means-purpose, condition-consequence, concession-contradiction (concession-contradict), grounds-conclusion. (See Chapter 3 for details).

Grammatical Cohesion This includes 1) the anaphoric and cataphoric use of: personal pronouns, possessive pronouns (poss pron), demonstrative pronouns (dem pron), determiners, substitutes, adverbs and submodifiers; 2) Coordination and subordination: connectors; 3) parallelism and ellipsis. (See Chapter 3 for details of grammatical cohesion).

Lexical Cohesion This includes: 1 Repetition of item; 2 Occurrence of synonym or item formed on the same root; 3 Occurrence of item from same lexical set (co-occurrence group) 4 Use of an alternative expression (not a pronoun or a substitute) to replace an expression. (See Chapter 3 for details of lexical cohesion).

Features that indicate either the beginning or the end of a paragraph or both:

Temporal Reference

Spatial Reference

Participant Reference (Note: Noun phrase introduction of new participants and reintroduction of old participants were considered as major references and were written without parentheses. References of lesser significance were enclosed in parentheses).

Rhet/Voc (Rhetorical Question/Vocative)

Summary

Features that indicate the internal unity of a paragraph:

Temporal Unity

Spatial Unity

Participant Unity

(Note: If no temporal, spatial or participant reference had yet been introduced the symbol () was used. If there was a clear change of temporal or spatial reference within the paragraph, as in a sudden flashback to an earlier event, sometimes coinciding with a shift from external to internal narration or vice versa the symbol - was used. If the temporal, spatial or participant reference had been made in a previous paragraph and remains the same although is not mentioned in the paragraph in question, the symbol (+) was used. Finally, if there is a temporal, spatial or participant reference in the paragraph and there is no change within the paragraph, the symbol + was used.

Logical Unity

Viewpoint(Ext/Int) [Viewpoint(External/Internal)] A major change of viewpoint occurring either within the paragraph (mid) or at the end of the paragraph (end) was noted.

On/Off Event-Line A major change from event-line to non event-line material and vice-versa occurring either within the paragraph (mid) or at the end of the paragraph (end) was noted.

Features that indicate the end of a paragraph:

Terminal Features *which includes:*

Outcome/Aside/Explanation

Participant removed

Terminus (Term)

Where the narrative paragraphs were not adjacent to each other, i.e. were interspersed with speech paragraphs, this was indicated with a double line between the two narrative paragraphs:

1	2	3

SAMPLE TEXT AND ANALYSIS

The opening paragraph of *The Pearl* by John Steinbeck was analysed in the light of the features listed above.

(A) Text

Kino awakened in the near dark. The stars still shone and the day had drawn only a pale wash of light in the lower sky to the east. The roosters had been crowing for some time, and the early pigs were already beginning their ceaseless turning of twigs and bits of wood to see whether anything had been overlooked. Outside the brush house in the tuna clump, a covey of little birds chattered and flurried with their wings.¹

(B) Analysis

The paragraph features are entered in the first column of the first Table below. There were no particular Initiatory features,

¹John Steinbeck, *The Pearl* (London, 1967), p. 7.

but there were Spatial, Temporal and Participant References at the beginning of the paragraph and so the entry - indicating no Initiatory features was not entered. As it is the first paragraph there cannot be any logical, lexical or grammatical ties linking it to a preceding paragraph.

The Spatial, Temporal and Participant References were noted. There were no Rhetorical Questions, Vocatives or Summary statements.

Unity of time, place and the main participant were all present in this paragraph. There was also logical unity (conjoining) in the second and third sentences: 'The stars still shone *and the day had drawn only a pale wash of light in the lower sky to the east*. The roosters had been crowing for some time, *and the early pigs were already beginning their ceaseless turning of twigs*'.

The viewpoint begins with that of the narrator and there was no change of viewpoint in the paragraph. Likewise the narrative describes a series of events, there were no flashbacks or major departures from the main event-line.

There were no features indicating the terminus of the paragraph.

Table 2-1 TEXT 1 *The Pearl* (18 boundaries between adjacent paragraphs)

FEATURE	PAR 1	2	3	4	5	6	7	8	9	10
Initiatory		Beg: opened	Gen, Key-word: music	-	Beg: went to	Beg: got up	-	Beg: dawn came	-	Gen, Key-word: song
Logical Relation	-	-	-	-	-	-	-	-	-	-
Grammatical Cohesion	-	-	-	Possessive pron: his	-	Adverbial: now	-	Adverbial: now	-	-
Lexical Cohesion	-	Alternative expression	Co-occurrence	-	-	-	Repetition	-	-	Co-occurrence
Temporal Reference	dark	first	morning	-	-	now	-	now dawn	when	-
Spatial Reference	east	door	beach	beside him	fire pit	outside	outside	Gulf	box	brush house
Participant Reference	Kino	(he) Coyotito	Kino	(him)	Juana	Kino	(he)	Kino	Kino Juana Coyotito	-
Rhet/voc Summary	-	-	-	-	-	-	-	Summary (end)	-	-
Temporal Unity	+	+	+	+	(+)	+	(+)	+	+	+
Spatial Unity	+	+	+	+	+	+	+	+	+	+
Participant Unity	+	+	+	+	+	+	(+)	+	+	+
Logical Unity	Conjoining	-	Means-purpose	Result-reason	-	-	-	Means-purpose	-	Result-reason
Viewpoint (Ext/Int)	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Int/Ext
On/Off Event-Line	On	On	On	On	On	On	On	On	On	Off/On
Terminal Features	-	-	Outcome	Term: slept again	-	Participant removed	Ter: Song of the Family	Summary	Term: family song	Participant Removed

Table 2-1 TEXT 1 *The Pearl*

FEATURE	PAR 11	1 2	1 3	1 4	1 5	1 6	1 7	1 8	1 9	2 0
Initiatory				-		Keyword: music				
Logical Relation	-	-	Reason- result	Reason- result	-	Reason- result	Reason- result	-	-	-
Grammatical Cohesion	-	-	-	-	-	-	Pronoun: it	-	-	-
Lexical Cohesion	Co- occurrence	-	Repetition	-	Co- occurrence	Alternative expression	-	-	-	Co- occurrence moment
Temporal Reference	-	-	-	-	-	-	-	now	-	-
Spatial Reference	through door	house	box position	-	towards box	-	shoulder	in her arms	-	-
Participant Reference	(he) Juana	-	Kino and Juana	(he)	Juana scorpion	Kino	(it)	Juana	Kino	Juana
Rhet/voc Summary	-	-	-	-	-	-	-	-	-	-
Temporal Unity	(+)	(+)	(+)	(+)	(+)	(+)	+	+	(+)	+
Spatial Unity	+	+	+	(+)	+	(+)	+	+	(+)	(+)
Participant Unity	+	(+)	+	+	+	+	+	+	+	+
Logical Unity	-	-	Reason- result	Reason- result	Means- purpose	Reason- result	-	-	Conjoining	Reason- result
Viewpoint (Ext/Int)	Ext	Ext	Ext	Ext/Int	Ext	Ext	Ext	Ext	Ext	Ext
On/Off Event-Line	On	On	On	On	On	On	On	On	On	On
Terminal Features	-	-	-	Ter:Song of the Family	-	-	Ter: Song of the Enemy			Outcome

Table 2-2 TEXT 2 *My Cousin Rachel* (15 boundaries between adjacent paragraphs)

FEATURE	PAR 1	2	3	4	5	6	7	8	9	10
Initiatory				G cons			Beg: striding away	G cons		G cons
Logical Relation	-	Head-contrast	-	-	-	-	-	-	Alternation	-
Grammatical Cohesion	-	Connect: not any more	-	-	-	-	-	Substitute: that was	-	-
Lexical Cohesion	-	Co-occurrence now	Alternative expression	Co-occurrence winter	Co-occurrence moment end	-	Co-occurrence	-	Co-occurrence	Co-occurrence
Temporal Reference	old days					-	-	eighteen years	-	-
Spatial Reference	Four Turnings	Bodmin	earth, sky gibbet			base of the gibbet	avenue	-	cottage	-
Participant Reference	(they) (men)	a murderer	Ambrose	I Ambrose	the man, I, (he)	I	(he)	(I)	(he)	-
Rhet/voc Summary	-	-	-	-	-	-	-	Rhet (end)	Vocative	Rhet (end)
Temporal Unity	+	-	+	+	+	(+)	(+)	-	-	(+)
Spatial Unity	+	-	+	(+)	(+)	+	+	(+)	-	(+)
Participant Unity	(+)	+	+	+	+	+	+	+	+	+
Logical Unity	-	Contrast	Means-result	-	-	-	Result-reason	Alternation	Condition-consequence	Comparison
Viewpoint (Ext/Int)	Ext	Ext	Ext	Ext	Int	Int	Ext	Ext	Ext	Ext
On/Off Event-Line	Off	Off/On	On	On	On	On	On	On	Off	Off
Terminal Features	-	-	-	-	-	-	Participant removed	Rhetorical Question	Vocative	Participant removed

Table 2-2 TEXT 2 My Cousin Rachel

FEATURE	PAR 11	1 2	1 3	1 4	1 5	1 6	1 7	1 8	1 9	2 0
Initiatory	-			Indic	Indic		Gen	Gen		
Logical Relation	-	-	-	-	-	-	-	-	-	-
Grammatical Cohesion	Poss pron: her	-		Connector: but	Substitute: that	-	-	-	-	-
Lexical Cohesion	Co-occurrence	Co-occurrence	-	-	-	-	Co-occurrence	-	Co-occurrence	Co-occurrence
Temporal Reference	-	-	eighteen years ago	-	evening	when	-	evening	-	last evening
Spatial Reference	-	house	avenue	-	room	there	-	window	-	-
Participant Reference	(I)	(I)	Ambrose I	(I) Ambrose	(I) Ambrose	(I) (she)	-	-	(I) (you)	I Ambrose
Rhet/voc Summary	-	-	Summary (beg)	-	-	Rhet (all para)	-	Rhet (end)	-	-
Temporal Unity	(+)	(+)	-	(+)	+	(+)	-	-	(+)	+
Spatial Unity	(+)	(+)	+	(+)	+	+	-	-	(+)	+
Participant Unity	+	+	+	+	+	+	+	+	+	+
Logical Unity	Alternation	Generic-specific	Generic-specific	Generic-specific	Result-reason	Reason-result	Comparison	Comparison	Condition-consequence	Result-reason
Viewpoint (Ext/Int)	Int	Int	Int	Int	Ext	Int	Int	Int	Int	Int
On/Off Event-Line	Off	Off	Off	Off	Off	Off	Off	Off	Off	On
Terminal Features	Aside	Aside	-	Participant Removed	Outcome	-	-	Rhetorical Question	Conclusion	-

Table 2-3 TEXT 3 The Go-Between (17 boundaries between adjacent paragraphs)

FEATURE	PAR 1	2	3	4	5	6	7	8	9	10
Initiatory	Indic	Beg: came upon	Indic, G cons	Beg: first impression	-		-	Indic		-
Logical Relation	-	-	Specific-generic	-	-	-	Generic-specific	-	-	-
Grammatical Cohesion	-	-	-	Pronoun: it	-	Connector: yet	-	Connector: and	-	-
Lexical Cohesion	-	Co-occurrence	Co-occurrence	Co-occurrence	-	-	Co-occurrence	Co-occurrence	Co-occurrence	Co-occurrence
Temporal Reference	past	when	-	-	-	then	-	century	future	-
Spatial Reference	-	box	-	-	-	room	-	-	-	-
Participant Reference	-	I	-	-	I	I	-	I	mother	-
Rhet/voc Summary	Summary	-	Summary (beg)	Rhetorical quest'n(end)	-	-	Summary (end)	Summary (end)	-	-
Temporal Unity	()	+	(+)	(+)	(+)	+	(+)	+	(+)	(+)
Spatial Unity	()	+	(+)	(+)	(+)	+	(+)	(+)	(+)	(+)
Participant Unity	()	+	+	+	+	+	+	+	+	+
Logical Unity	Conclusion grounds	Means-result	Concession cont'rexp	Conclusion grounds	Result-reason	Result-reason	Result-reason	-	Reason-result	-
Viewpoint (Ext/Int)	Ext	Ext	Ext	Ext	Ext	Int	Ext	Ext	Ext	Ext
On/Off Event-Line	Off	On	On	On	On	On	Off	Off	Off	Off
Terminal Features		Aside	Aside	Rhetorical question	Outcome	Aside	Summary	Summary	-	Explanation

Table 2-3 TEXT 3 The Go-Between

FEATURE	PAR 11	1 2	1 3	1 4	1 5	1 6	1 7	1 8	1 9	2 0
Initiatory	Indic	Indic	Indic		Keyword	Indic		Gen	Beg: at first	
Logical Relation			Means-result			Reason-result	-	-	Head-illustration	-
Grammatical Cohesion	-	-	-	-	Adverbial: after that	Connector: so	Ellipsis Adverbial	-	-	-
Lexical Cohesion	Co-occurrence	Co-occurrence	Co-occurrence	Co-occurrence	Repetition	Co-occurrence	-	-	Co-occurrence	Co-occurrence
Temporal Reference	late July	-	1900 (end)	-	after that	-	for the moment	future present	at first	-
Spatial Reference	school	-	-	-	-	-	-	lavatory (end)	-	retreat
Participant Reference	I	two candidates	(I)	I	I	(I)	I	(I)	(I) (they)	I
Rhet/voc Summary	-	-	-	Rhetorical quest'n(beg)	-	-	-	-	-	-
Temporal Unity	(+)	(+)	(+)	(+)	(+)	(+)	+	+	+	+
Spatial Unity	(+)	(+)	(+)	(+)	(+)	(+)	(+)	(+)	(+)	+
Participant Unity	+	+	+	+	+	+	+	+	+	+
Logical Unity	Result-reason	Reason-result	Means-result	-	Generic-specific	Generic-specific	-	Concession-contrast	Conclusion-grounds	-
Viewpoint (Ext/Int)	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext
On/Off Event-Line	Off	Off	Off	Off	Off	Off	Off	Off	Off	Off
Terminal Features	-	Conclusion	-	Term: Exclamation	Aside	-	-	Outcome	-	-

Table 2-4 TEXT 4 *Player Piano* (13 boundaries between adjacent paragraphs)

FEATURE	PAR 1	2	3	4	5	6	7	8	9	10
Initiatory	Gen		-				Gen	G cons: was his	G cons: who was	
Logical Relation	-	Generic-Specific	-	-	-	-	-	-	-	-
Grammatical Cohesion	-	Ellipsis	Ellipsis	-	Adverbial: 10 yrs after	-	-	Connector: as for	-	-
Lexical Cohesion	-	Co-occurrence	Repetition	-	Repetition	Repetition	-	-	-	Repetition
Temporal Reference	-	-	-	during the war	ten years after	moment	-	-	-	-
Spatial Reference	Illum New York	north-west	the Iroquois	Iliums	home	-	-	-	-	-
Participant Reference	-	managers engineers	-	managers engineers	men,women Dr Paul	(he)	those, father,Dr P	-	DrFinch Bud (end)	Bud
Rhet/voc Summary	-	-	-	Summary (end)	-	-	-	-	-	-
Temporal Unity	()	()	(+)	+	+	+	(+)	(+)	(+)	(+)
Spatial Unity	+	+	+	+	+	+	(+)	(+)	(+)	(+)
Participant Unity	()	+	+	+	+	+	+	+	+	+
Logical Unity	-	Conjoining	Condition-consequence	Reason-result	-	-	-	Conclusion-grounds	Result-reason	-
Viewpoint (Ext/Int)	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext
On/Off Event-Line	Off	Off	Off	Off	On	On	On	Off	Off/On	Off/On
Terminal Features	-	-	-	Summary	-	-	-	-	Participant Reference	-

Table 2-4 TEXT 4 Player Piano

FEATURE	PAR 11	1 2	1 3	1 4	1 5	1 6	1 7	1 8	1 9	2 0
Initiatory					Beg: walked out		Beg: got up	Gen		
Logical Relation	-	-	-	-	-	-	-	-	-	-
Grammatical Cohesion	-	-	-	-	-	-	-	-	-	-
Lexical Cohesion	Co-occurrence	-	-	Co-occurrence	Co-occurrence	Repetition	-	Co-occurrence	-	-
Temporal Reference	-	-	-	-	-	old days	when	for once	-	-
Spatial Reference	basin of river bend	rooftops	room	out car	boulevard	-	Building 58	-	front	Building 58
Participant Reference	(he)	Paul	-	Paul	Paul	Paul's father	Paul	Paul	Paul	he (Paul)
Rhet/voc Summary	Summary (end)	-	-	-	-	-	-	-	-	-
Temporal Unity	(+)	(+)	(+)	(+)	(+)	+	+	+	(+)	(+)
Spatial Unity	+	+	+	+	+	(+)	+	(+)	(+)	+
Participant Unity	+	+	(+)	+	+	+	+	+	+	+
Logical Unity	-	Generic-specific	-	Head-contrast	Head-contrast	-	Reason-result	Conclusion-grounds	-	Generic-specific
Viewpoint (Ext/Int)	Ext	Ext	Ext	Ext/Int	Ext/Int	Ext	Ext	Ext	Int	Ext/Int
On/Off Event-Line	On/Off/On	On	On	On	On	Off	On/Off	Off	Off	On
Terminal Features	Summary	-	-	Outcome	-	Outcome	Aside	-	Explanat-ion	-

Table 2-5 TEXT 5 *Dandelion Wine* (16 boundaries between adjacent paragraphs)

FEATURE	PAR 1	2	3	4	5	6	7	8	9	10
Initiatory	G Cons		Gen				-	-	-	
Logical Relation	-	-	-		Generic-specific	-	Means-result	-	Means-result	-
Grammatical Cohesion	-	-	Pronoun: he	Connector: but	-	-	-	-	-	-
Lexical Cohesion	-	Repetition	-	-	-	-	Co-occurrence	-	-	-
Temporal Reference	morning	summer morning	summer day	now	one night	the dark	-	-	now	morning
Spatial Reference	town	bedroom	-	-	stairs	window	street lights	-	there	house lights
Participant Reference	-	Douglas	(he)	(him)	(he)	(he)	-	Douglas	-	-
Rhet/voc Summary	Vocative	-	-	-	-	-	-	-	-	-
Temporal Unity	+	+	+	+	(+)	+	(+)	+	+	+
Spatial Unity	+	+	(+)	(+)	(+)	+	+	+	+	+
Participant Unity	()	+	+	+	+	+	+	+	(+)	(+)
Logical Unity	-	-	-	-	-	-	Means-result	-	-	Result-reason
Viewpoint (Ext/Int)	Ext	Ext	Int	Ext	Ext	Ext	Ext	Ext	Ext	Ext
On/Off Event-Line	Off	On	Off	On	Off	On	On	On	On	On
Terminal Features	-	Temporal reference	-	-	-	-	-	-	-	-

Table 2-5 TEXT 5 *Dandelion Wine*

FEATURE	PAR 11	1 2	1 3	1 4	1 5	1 6	1 7	1 8	1 9	2 0
Initiatory	-	Beg: began					G Cons		-	Beg: stopped
Logical Relation	-	Means-result	-	Means-result	-	-	Reason-result	-	-	-
Grammatical Cohesion	-	-	-	-	-	-	Connector: yet	-	Connector: yet	-
Lexical Cohesion	Co-occurrence	Co-occurrence	Co-occurrence	Co-occurrence	Co-occurrence	-	-	Co-occurrence	-	-
Temporal Reference	-	sunrise	last	-	summer 1928	that morning lawn	day	-	day (end)	-
Spatial Reference	-	-	town	doors	-	-	towards country	land	-	centre of forest
Participant Reference	-	-	(he)	people	-	Douglas Spalding	he, Tom father	Douglas	-	-
Rhet/voc Summary	-	-	-	-	Summary	-	-	Rhetorical quest(end)	-	-
Temporal Unity	+	+	+	(+)	+	+	+	(+)	+	(+)
Spatial Unity	+	+	+	+	(+)	+	+	+	(+)	+
Participant Unity	+	(+)	+	+	(+)	+	+	+	+	(+)
Logical Unity	-	-	-	-	-	Result-means	Result-reason	-	-	-
Viewpoint (Ext/Int)	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext
On/Off Event-Line	On	On	On	On	On	On	On	On	On	On
Terminal Features	-	-	-	-	-	-	-	Rhetorical question	-	-

Table 2-6 TEXT 6 *The Sleeping Beauty* (15 boundaries between adjacent paragraphs)

FEATURE	PAR 1	2	3	4	5	6	7	8	9	10
Initiatory	Indic		Gen	Gen	-	Gen	-	Beg: begun to ascend	-	-
Logical Relation	-	-	-	-	-	-	-	-	-	-
Grammatical Cohesion	Pronouns: she, him	-	-	-	Adverbial: while	-	-	-	-	-
Lexical Cohesion	Repetition Co-occur.	-	Co-occurrence	Co-occurrence	-	Repetition Co-occur.	Co-occurrence	Repetition	Co-occurrence	-
Temporal Reference	now	-	ten years spring	-	while	-	-	-	-	now
Spatial Reference	-	parlour	room	-	window	window sea front	out on the sands	sands steps	top of the cliff	at the top
Participant Reference	(she)(him)	(she)(him)	Vinny	Vinny	(she)(he)	-	two children	the children	(he)	children
Rhet/voc Summary	-	-	-	-	-	-	-	-	-	-
Temporal Unity	+	(+)	+	+	+	(+)	(+)	(+)	(+)	+
Spatial Unity	()	+	+	(+)	+	+	+	+	+	+
Participant Unity	+	+	+	+	+	(+)	+	+	+	+
Logical Unity	Result-reason Int	Reason-result Int/Ext	Concession-contrast Ext	Means-result Ext	Result-reason Ext	-	Comparison	Comparison	-	Generic-specific Ext/Int
Viewpoint (Ext/Int)			Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext/Int
On/Off Event-Line	Off	On	On	On	On	On	On	On	On	On
Terminal Features	-	-	-	-	-	-	-	-	-	-

Table 2-6 TEXT 6 The Sleeping Beauty

FEATURE	PAR 11	1 2	1 3	1 4	1 5	1 6	1 7	1 8	1 9	2 0
Initiatory	Beg:opened the door	Beg: brought in	Keyword: window	Gen	Beg: coming upstairs	-	-	Beg: stood up	-	Short
Logical Relation	-	-	-	-	-	-	-	Reason-result	-	-
Grammatical Cohesion	-	-	-	Pronoun: this	-	-	-	-	-	-
Lexical Cohesion	-	-	-	-	-	Co-occurrence	-	-	Repetition	-
Temporal Reference	when	-	once more	now (end)	-	now	when	-	until	-
Spatial Reference	door	-	window	the room (end)	upstairs	-	boarded walls	table	away	downstairs
Participant Reference	Vinny	Isabella	(he) a woman	Vinny	Lawrence	(he)	Isabella	(he)	(he) his mother	he Vinny
Rhet/voc Summary	-	-	-	-	-	-	-	-	-	Summary (end)
Temporal Unity	+	(+)	+	+	+	+	+	(+)	+	(+)
Spatial Unity	+	(+)	+	+	+	(+)	+	+	+	+
Participant Unity	+	+	+	+	+	+	+	+	+	+
Logical Unity	Means-result	Comparison	Comparison	-	Reason-result	Reason-result	Reason-result	Reason-result	Concession contraexp.	Result-reason
Viewpoint (Ext/Int)	Ext/Int/Ext	Ext	Ext/Int	Ext/Int	Ext	Ext	Ext	Ext	Ext	Ext
On/Off Event-Line	On	On	On	On	On	On	On	On	On/Off/On	On
Terminal Features	-	-	-	-	-	-	-	-	-	Summary

Table 2-7 TEXT 7 To Kill a Mockingbird (15 boundaries between adjacent paragraphs)

FEATURE	PAR 1	2	3	4	5	6	7	8	9	10
Initiatory		Indic	Gen	G cons:		Beg: began		Beg: first G cons	Gen	
Logical Relation	-	-	-	-	-	-	-	-	-	-
Grammatical Cohesion	-	Pronoun: we	-	Determiner: the men	-	-	-	-	Adverbial: then	-
Lexical Cohesion	-	Alternative expression	Co-occurrence	Co-occurrence	Co-occurrence	Co-occurrence	Same root	Repetition	Co-occurrence	Co-occurrence
Temporal Reference	when thirteen	when, enough years	-	-	twentieth century	when	first five years	when, first	then	-
Spatial Reference	-	-	Cornwall	Finch's Landing men	land	Maycomb	Maycomb	Maycomb	square, stores	main street
Participant Reference	Jem	(we) Dill (end)	(we) Simon Finch	men	Simon	father	Atticus	I	people	we
Rhet/voc Summary	-	-	-	-	-	-	-	-	-	-
Temporal Unity	+	+	+	(+)	+	(+)	+	+	+	(+)
Spatial Unity	()	()	+	+	+	+	+	+	+	+
Participant Unity	+	+	+	+	+	+	+	+	+	+
Logical Unity	Reason-result	Result-means	Reason-result	Concession-contrast	Concession-contrast	Concession-contrast	Means-result	Conjoining	Result-reason	Result-reason
Viewpoint (Ext/Int)	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext
On/Off Event-Line	Off	Off	Off	Off	Off	Off	Off	Off	Off	Off
Terminal Features	Participant reference	Outcome	-	Aside	Outcome	-	-	-	-	-

Table 2-7 TEXT 7 To Kill a Mockingbird

FEATURE	PAR 11	1 2	1 3	1 4	1 5	1 6	1 7	1 8	1 9	2 0
Initiatory	G cons			G cons		Indic, G cons				
Logical Relation	-	-	-	-	-	-	-	-	-	-
Grammatical Cohesion	Det: some-thing else	Possessive pron: ours	-	Dem pron: that	Parallelism: D was	-	-	Connector: but	-	-
Lexical Cohesion	-	Co-occurrence	-	Repetition	-	-	-	-	Repetition	Repetition
Temporal Reference	-	when I was two	when almost six	summer	summer	-	summer	end of August	-	-
Spatial Reference	-	our house (end)	house, Rad-ley place	-	Maycomb	-	-	-	Radley Place	Radley Place
Participant Reference	Calpurnia	mother, I (Attic, Jm)	I Jem	Dill	Dill	Dill	Dill, Jem	-	Dill	-
Rhet/voc Summary	Summary (end)	-	-	-	-	-	Summary (beg)	-	Summary (beg)	-
Temporal Unity	(+)	+	+	+	+	(+)	+	+	(+)	(+)
Spatial Unity	(+)	(+)	+	(+)	+	(+)	(+)	(+)	+	+
Participant Unity	+	+	+	+	+	+	+	+	+	(+)
Logical Unity	Result-reason	Result-reason	Result-reason	-	-	Generic-specific	-	-	Concession contraexp	-
Viewpoint (Ext/Int)	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext
On/Off Event-Line	Off	Off	Off	Off	Off	On	On/Off	Off	Off	Off
Terminal Features	Summary	Aside	-	-	-	-	Outcome	-	-	-

Table 2-8 TEXT 8 *Shadow of the Moon* (13 boundaries between adjacent paragraphs)

FEATURE	PAR 1	2	3	4	5	6	7	8	9	10
Initiatory	Gen							Gen		
Logical Relation	Reason- result	-	-	-	-	Generic- specific	-	-	-	-
Grammatical Cohesion	-	Connector: but	-	Poss pron: their	-	-	-	-	-	Connector: but
Lexical Cohesion	-	-	Repetition	Co- occurrence	Same root	Co- occurrence	Repetition	Co- occurrence	Alternat- ive expn.	Co- occurrence
Temporal Reference	-	May	1788	each spring	time of her death	-	-	-	first time	-
Spatial Reference	-	India	-	-	-	-	-	-	Ware	Barossa
Participant Reference	Mrs G	Sabrina	Earl	Selina	Earl	H, C, A, E, J	John	Johnny	Johnny, Charles	Charles
Rhet/voc Summary	-	-	-	-	-	-	-	-	-	-
Temporal Unity	()	+	+	+	+	(+)	(+)	(+)	+	(+)
Spatial Unity	()	+	(+)	(+)	(+)	(+)	(+)	(+)	+	+
Participant Unity	+	+	+	+	+	+	+	+	+	+
Logical Unity	Reason- result	-	-	Reason- result	Concession contraexpn	Result- reason	Reason- result	Concession contraexp	Result- reason	-
Viewpoint (Ext/Int)	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext
On/Off Event-Line	On	Off	Off	Off	Off	Off	Off	Off	Off	Off
Terminal Features	Term:Rep of beginning	-	Aside	Participant removed	Aside	Exception	-	-	-	Outcome

Table 2-8 TEXT 8 *Shadow of the Moon*

FEATURE	PAR 11	1 2	1 3	1 4	1 5	1 6	1 7	1 8	1 9	2 0
Initiatory		Gen	-	Gen, Indic		Gen, Beg: first	G cons		G cons	
Logical Relation	-	-	-	-	Reason- result	-	-	-	-	-
Grammatical Cohesion	Adverb: two years later	-	Connector: but	-	-	Pronoun: he	Connector: but	Substitute: Johnny	Connector: but, Subst.	-
Lexical Cohesion	Co-occurrence	-	Repetition	Co-occurrence	-	Co-occurrence	Repetition	Co-occurrence	-	Repetition
Temporal Reference	two years later	-	day	last time	for a time	when	-	1816	January evening	-
Spatial Reference	Ware	-	-	Brussels	-	-	-	-	by the cradle	-
Participant Reference	Herbert	the Earl	-	Johnny	Earl of Ware	(he)	Louisa	Sabrina	Ashby	Sabrina
Rhet/voc Summary	-	-	-	-	-	-	-	-	-	-
Temporal Unity	+	(+)	(+)	(+)	+	+	(+)	+	+	(+)
Spatial Unity	+	(+)	(+)	(+)	(+)	(+)	(+)	(+)	+	(+)
Participant Unity	+	+	(+)	+	+	+	+	+	+	+
Logical Unity	-	Concession contraexp	-	Conclusion grounds	-	-	-	Result-reason	-	Concession contraexp
Viewpoint (Ext/Int)	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext
On/Off Event-Line	Off	Off	Off	Off	Off	Off	Off	Off	Off	Off
Terminal Features	Aside	-	-	Outcome	-	-	-	-	-	-

Table 2-9 TEXT 9 Corridors of Power (12 boundaries between adjacent paragraphs)

FEATURE	PAR 1	2	3	4	5	6	7	8	9	10
Initiatory	Beg: arrival	Beg: further	Gen, Indic		-		G cons		G cons	G cons
Logical Relation	-	-	-	-	-	-	-	-	-	-
Grammatical Cohesion	-	Adverbial: further	-	-	-	Determiner: other	Connector: as for	Pronoun: we	-	-
Lexical Cohesion	-	Co-occurrence	Co-occurrence	-	-	-	-	-	Co-occurrence	Co-occurrence
Temporal Reference	that night	-	the evening	stroke of eight	-	-	-	as	spring of 1955	-
Spatial Reference	Lord North Street	Whitehall	-	Lord North Street	-	up	-	-	-	-
Participant Reference	I, wife	(we)	my wife, Quaifes, (we)	(we), C Quaife (end)	(she)	other people	the others	(we), Rodger Quaife	(we)	Rodger Quaife
Rhet/voc Summary	-	-	-	-	-	-	-	-	-	-
Temporal Unity	+	+	+	+	(+)	(+)	(+)	+	+	(+)
Spatial Unity	+	+	(+)	+	(+)	+	(+)	(+)	(+)	(+)
Participant Unity	+	+	+	+	+	+	+	+	+	+
Logical Unity	Reason-result	Result-reason	Result-reason	-	Concession contraexp	Reason-result	-	Comparison	Result-reason	-
Viewpoint (Ext/Int)	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext
On/Off Event-Line	On	On	Off	On	Off	Off	Off	On/Off	Off/On	Off
Terminal Features	Explanation	Explanation	-	Participant Reference	Aside	-	As	-	As	-

Table 2-9 TEXT 9 Corridors of Power

FEATURE	PAR 11	1 2	1 3	1 4	1 5	1 6	1 7	1 8	1 9	2 0
Initiatory	Beg: stood up, welcome		Beg: switched, started	-	Beg: appear	-		-		Beg: from the beg'ing
Logical Relation	-	-	-	-	-	-	-	-	-	-
Grammatical Cohesion	-	Adverbial, Determiner	-	Determiner: other	-	-	-	-	-	-
Lexical Cohesion	-	-	Co-occurrence	Co-occurrence	-	-	-	Repetition	-	-
Temporal Reference	as	by this time	-	-	as	-	for a moment away	-	-	from the beginning
Spatial Reference	-	drawing room	-	-	through the room	-		-	-	round the... table
Participant Reference	I, Caro, David Rubin	Caro Quafe	one of members'wives	(other wives) (her)	Rodger	(he)	(he)	(she)	(I), Rodger	(he)
Rhet/voc Summary	-	-	-	-	-	Summary	-	-	-	-
Temporal Unity	+	+	+	(+)	+	+	+	+	+	+
Spatial Unity	(+)	+	+	(+)	+	+	+	+	+	+
Participant Unity	+	+	+	+	+	+	+	+	+	+
Logical Unity	-	Head-manner	Reason-result	Conclusion grounds	Concession contraexp	Concession contraexp	-	Comparison	Means-purpose	Reason-result
Viewpoint (Ext/Int)	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext
On/Off Event-Line	Off	On	On	Off	On	On	On	On	Off	On
Terminal Features	-	Aside	-	-	-	-	-	-	-	-

Table 2-10 TEXT 10 *Flowers for Mrs Harris* (15 boundaries between adjacent paragraphs)

FEATURE	PAR 1	2	3	4	5	6	7	8	9	10
Initiatory		-	Gen			Indic	Gen	Beg: sudden		Beg: landed
Logical Relation	-	-	-	-	-	-	-	-	-	-
Grammatical Cohesion	-	Pronoun: she	-	Pronoun: she	-	-	Determiner: these	Pronoun: she	-	Adverbial: later
Lexical Cohesion	-	-	-	-	-	-	Same root	Co-occurrence	-	-
Temporal Reference	morning	-	-	-	moment	-	-	now	-	a minute or so later
Spatial Reference	BEA Viscount	plane	-	No 5 Willis Gardens	off the face of the earth	-	-	British soil	-	airport
Participant Reference	woman	(she)	housewife	Mrs Ada Harris	(herself)	Mrs Harris	Mrs Harris	(she)	a British steward, her	(they)
Rhet/voc Summary	-	-	-	-	-	-	-	-	-	-
Temporal Unity	+	(+)	(+)	(+)	+	(+)	(+)	+	(+)	+
Spatial Unity	+	+	(+)	(+)	-	+	(+)	+	(+)	+
Participant Unity	+	+	+	+	+	+	+	+	+	+
Logical Unity	Result-reason	Result-reason	-	-	-	Generic-specific	Result-reason	Result-reason	Result-reason	Result-reason
Viewpoint (Ext/Int)	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext
On/Off Event-Line	On	On	Off	Off	Off	Off	Off	On	On	On
Terminal Features	Explanation	Spatial reference	Term: conclusion	Spatial reference	-	Aside	Aside	-	-	-

Table 2-10 TEXT 10 Flowers for Mrs Harris (15 boundaries between adjacent paragraphs)

FEATURE	PAR 11	1 2	1 3	1 4	1 5	1 6	1 7	1 8	1 9	2 0
Initiatory		G cons:par-allelism	Beg: driven off		Gen, Indic	G cons	G cons:par-allelism	G cons:par-allelism	G cons:par-allelism	Gen
Logical Relation	-	-	-	-	-	-	Generic-specific Parallelism	-specific Parallelism	-specific	-generic
Grammatical Cohesion	-	Parallelism	Pronoun: he	-	-	Possessive	Parallelism	Parallelism	Parallelism	Determiner: others
Lexical Cohesion	Co-occurrence	Repetition	Co-occurrence	Co-occurrence	-	-	-	-	-	Co-occurrence
Temporal Reference	-	-	as	-	-	-	-	-	-	-
Spatial Reference	bureau de change	-	inside	taxi	-	-	-	-	-	establishments
Participant Reference	-	Airways man (her)	Mrs Harris	-	(she) clients	Mr W	Mrs S	Lady D	Wycz Penrose	Mrs H Mrs B
Rhet/voc Summary	-	-	-	-	-	-	-	-	-	Summary
Temporal Unity	(+)	(+)	+	(+)	(+)	(+)	(+)	(+)	(+)	(+)
Spatial Unity	+	(+)	(+)	+	(+)	(+)	(+)	(+)	(+)	(+)
Participant Unity	+	+	+	+	+	+	+	+	+	+
Logical Unity	-	Concession contraexp	-	-	Reason-result	-	Result-reason	Reason-result	Result-reason	-
Viewpoint (Ext/Int)	Ext	Ext	Ext	Ext/Int	Ext	Ext	Ext	Ext	Ext	Ext
On/Off Event-Line	On	On/Off/On	On	On	Off	Off	Off	Off	Off	Off
Terminal Features	-	-	Explanation	-	-	-	-	-	-	-

Table 2-11 TEXT 11 *The Jewel in the Crown* (19 boundaries between adjacent paragraphs)

FEATURE	PAR 1	2	3	4	5	6	7	8	9	10
Initiatory			G cons		Beg: began		G cons: inversion	Gen	Gen	Gen
Logical Relation	-	-	-	-	-	-	-	Reason- result	-	-
Grammatical Cohesion	-	-	-	-	-	-	-	-	-	Connector: however
Lexical Cohesion	-	Repetition	-	-	-	-	Repetition	Repetition	Alternative expression	-
Temporal Reference	moment	a few hours ago	-	since then	1942	-	-	-	-	-
Spatial Reference	landscape	landscape	place	-	Mayapore	the club	-	-	-	-
Participant Reference	a girl	-	-	-	the English	(they)	Indian lad- ies, Miss C	(she)	(she)	Miss C
Rhet/voc Summary	Vocative (beg)	-	Summary (beg)	Summary (end)	-	-	-	-	-	-
Temporal Unity	-	+	(+)	+	+	(+)	(+)	(+)	(+)	(+)
Spatial Unity	+	+	(+)	(+)	+	(+)	(+)	(+)	(+)	(+)
Participant Unity	-	()	(+)	+	+	+	+	+	+	+
Logical Unity	Head- comparison	-	Concession contraexp	Reason- result	Concession contraexp	Reason- result	Reason- result	Grounds- conclusion	Grounds- conclusion	Grounds- conclusion
Viewpoint (Ext/Int)	Ext	Ext	Ext	Ext	Ext	Ext	Ext/Int	Int	Int	Ext
On/Off Event-Line	Off	Off	Off	Off	Off	Off	Off	Off	Off	On
Terminal Features	Term: Repetition	-	Aside	Outcome	-	Aside	-	Explanat- ion	Aside	-

Table 2-11 TEXT 11 *The Jewel in the Crown*

FEATURE	PAR 11	1 2	1 3	1 4	1 5	1 6	1 7	1 8	1 9	2 0
Initiatory					Gen			-		
Logical Relation	-	Generic-specific	-	-	-	-	Concession contraexp	Reason-result	-	-
Grammatical Cohesion	-	-	-	Pronoun: they	Pronoun: she	-	-	Connector: so	-	-
Lexical Cohesion	Repetition	Co-occurrence	Co-occurrence	-	Co-occurrence	Same root	Same root	Repetition	Co-occurrence	-
Temporal Reference	-	-	-	sometimes	-	1885	later stages	-	when	three years
Spatial Reference	bungalow	-	-	-	-	London	-	-	Bombay	-
Participant Reference	soldiers Miss C	Clancy	Clancy	(they, she)	(she)	Edwina Crane	(she)	(she)	Mrs N-Smith	(she)
Rhet/voc Summary	-	-	-	-	-	-	-	-	-	-
Temporal Unity	(+)	(+)	(+)	+	(+)	+	+	(+)	+	+
Spatial Unity	+	(+)	(+)	(+)	(+)	+	(+)	(+)	+	(+)
Participant Unity	+	+	+	+	+	+	+	+	+	+
Logical Unity	Means-purpose	Concession contraexp	Means-result	Result-reason	Generic-specific	Result-reason	Result-reason	Condition consequence	Result-reason	Reason-result
Viewpoint (Ext/Int)	Ext	Ext	Int	Int	Ext	Ext	Ext	Ext	Ext/Int	Int
On/Off Event-Line	On	Off	Off	Off	Off	Off	Off	Off	Off	Off
Terminal Features	Aside	-	Aside	-	-	-	-	-	-	Aside

Table 2-12 TEXT 12 Troubles (13 boundaries between adjacent paragraphs)

FEATURE	PAR 1	2	3	4	5	6	7	8	9	10
Initiatory			Gen			Gen	Indic		Beg: leaving	Gen
Logical Relation	-	-	-	-	-	Reason- result	-	-	-	-
Grammatical Cohesion	-	-	-	Determiner the	-	-	-	-	Determiner: this	-
Lexical Cohesion	-	Co- occurrence	-	Co- occurrence	-	-	Co- occurrence	Repetition	Repetition	-
Temporal Reference	In those days	still	once	summer 1919	1916	few days	-	months	on leaving	for a while
Spatial Reference	Kilnalough	building	place	hospital	Brighton	-	-	-	hospital	-
Participant Reference	-	-	Edward Spencer	Major	Angela	(he)	Angela	(he, aunt)	aunt	the Major
Rhet/voc Summary	-	Vocative (end)	-	-	-	-	-	-	-	-
Temporal Unity	-	-	+	+	+	+	(+)	+	+	+
Spatial Unity	+	+	+	+	+	(+)	(+)	(+)	+	(+)
Participant Unity	()	()	+	+	+	+	+	+	+	+
Logical Unity	-	Concession contraexp	Result- reason Ext	Means- purpose Ext	Result- reason Ext	Concession contraexp Ext	Reason- result Ext	Generic- specific Ext	Result- reason Ext	Purpose- means Ext
Viewpoint (Ext/Int)	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext
On/Off Event-Line	Off	Off	Off	On	Off	Off	Off	Off	Off	Off
Terminal Features	Aside	Vocative	Participant removed	-	-	-	-	-	-	-

Table 2-12 TEXT 12 Troubles (13 boundaries between adjacent paragraphs)

FEATURE	PAR 11	1 2	1 3	1 4	1 5	1 6	1 7	1 8	1 9	2 0
Initiatory	Gen		Beg: stood up							Beg: alighted
Logical Relation	-	-	-	-	-	-	-	-	-	-
Grammatical Cohesion	Connector: and	-	Possessive pron:their	-	-	-	-	-	-	-
Lexical Cohesion	Alternative expression	-	-	-	-	Repetition	Co-occurrence	-	Co-occurrence	Co-occurrence
Temporal Reference	-	1 July 1919	-	-	few minutes	-	now	abruptly	-	when
Spatial Reference	-	Wicklow	-	Bridge	platform	-	outskirts Kilnallough	landmarks	not far away	gravel
Participant Reference	his aunt	the Major	the Major	the Major	young man	Angela, Major, Ripon	(they)	Ripon the Major	(they)	Ripon the Major
Rhet/voc Summary	-	-	-	-	-	-	-	-	-	-
Temporal Unity	(+)	+	(+)	(+)	+	(+)	+	+	(+)	+
Spatial Unity	(+)	+	(+)	+	+	+	+	+	+	+
Participant Unity	+	+	+	+	+	+	+	+	+	+
Logical Unity	Result-reason	-	-	Concession contraexp	Reason-result	Reason-result	-	Generic-specific	Generic-specific	Reason-result
Viewpoint (Ext/Int)	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext
On/Off Event-Line	Off	On	On	On	On	On	On	On	On	On
Terminal Features	-	-	-	Aside	-	-	-	-	Aside	-

Table 2-13 TEXT 13 *The Word Child* (14 boundaries between adjacent paragraphs)

FEATURE	PAR 1	2	3	4	5	6	7	8	9	10
Initiatory	G cons	Beg: emerged	Gen			-	Beg: went into	Beg: went into		
Logical Relation	-	-	-	-	-	-	-	-	-	-
Grammatical Cohesion	-	-	Pron: we, Parallelism	Possessive pron: my	-	-	-	-	-	-
Lexical Cohesion	-	-	-	-	-	-	-	Co-occurrence	Repetition	-
Temporal Reference	-	-	-	-	at the time of	-	-	-	-	sometimes Thursdays
Spatial Reference	street	floor	flat	flat	-	window	hall	bedroom	QueensGate terrace	-
Participant Reference	Chris	(we)	(we)	-	Christopher (I)	(I)	(I)	I	Impiatts	Clifford Larr
Rhet/voc Summary	-	-	-	Summary end	-	-	-	Rhet Question end	-	-
Temporal Unity	+	+	(+)	(+)	(+)	+	(+)	(+)	(+)	(+)
Spatial Unity	+	+	+	+	(+)	+	+	+	+	(+)
Participant Unity	+	-	+	+	+	+	+	+	+	+
Logical Unity	Purpose-means	Concession contraexp	Result-reason	Result-reason	Reason-result	Contrast	Means-result	-	Head-manner	-
Viewpoint (Ext/Int)	Ext	Ext	Ext	Ext/Int	Ext	Int/Ext	Ext	Ext/Int	Ext	Ext
On/Off Event-Line	On	On/Off	On/Off	Off	Off	On	On	On	Off/On	On
Terminal Features	-	Aside	Aside	Explanation	Aside	Aside	Outcome	Term: Part. reappearance	Spatial Reference	-

Table 2-13 TEXT 13 *The Word Child*

FEATURE	PAR 11	1 2	1 3	1 4	1 5	1 6	1 7	1 8	1 9	2 0
Initiatory	Gen				Gen, Short	Beg: left			Beg: let in	Beg: sat down
Logical Relation	-	Grounds-conclusion	-	-	-	-	-	-	-	-
Grammatical Cohesion	-	-	-	-	-	-	-	-	-	-
Lexical Cohesion	Repetition	-	-	-	Alternative expression	-	-	-	Co-occurrence	Repetition
Temporal Reference	-	then	-	no longer	-	when evening	-	-	-	-
Spatial Reference	office	-	-	-	-	Impiatt's house	bedsitter flat	terrace house	upstairs	at the table
Participant Reference	F. Impiatt, C. Larr	(Freddie, C. Larr)	I, Impiatts	Laura	I	(I)	Crystal	Crystal	Crystal, I Arthur	(I, they)
Rhet/voc Summary	-	Summary (beg)	Vocative	-	-	-	-	-	-	-
Temporal Unity	(+)	(+)	(+)	(+)	(+)	+	(+)	(+)	(+)	(+)
Spatial Unity	(+)	(+)	(+)	(+)	(+)	+	+	+	+	+
Participant Unity	+	+	+	+	+	+	+	+	+	+
Logical Unity	-	Grounds-conclusion	Reason-result	Result-reason	Result-reason	Result-reason	Reason-result	-	Head-manner	Comparison
Viewpoint (Ext/Int)	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext/Int
On/Off Event-Line	Off	Off	Off	Off	Off	On/Off	Off	Off	On	On
Terminal Features	-	-	Aside	Aside	-	Aside	Aside	-	-	-

Table 2-14 TEXT 14 *Empire of the Sun* (16 boundaries between adjacent paragraphs)

FEATURE	PAR 1	2	3	4	5	6	7	8	9	10
Initiatory	Gen	Beg: began				Gen			Gen	
Logical Relation	-	-	-	-	-	-	-	-	-	-
Grammatical Cohesion	-	-	Adverbial intens:even	-	-	-	-	Adverbial: still	-	-
Lexical Cohesion	-	Repetition	Co-occurrence	Co-occurrence	-	Co-occurrence	-	Co-occurrence	-	Co-occurrence
Temporal Reference	-	at night	Sunday, 7th Dec	-	-	usually	when	still, as	-	that winter
Spatial Reference	Shanghai	bedroom	crypt	roof	outside	-	into... daylight	home Packard	-	Shanghai
Participant Reference	-	Jim	Dean	Jim	Chinese chauffeur	Jim	Jim	(he)	Jim	Jim
Rhet/voc Summary	-	-	-	-	-	-	-	-	Summary (end)	Rhet quesn (beg)
Temporal Unity	()	+	+	(+)	(+)	+	+	+	(+)	(+)
Spatial Unity	+	+	+	+	+	(+)	+	+	(+)	(+)
Participant Unity	()	+	+	+	+	+	+	+	+	+
Logical Unity	Comparison	-	-	-	Comparison	Concession contraexp	Reason-result	Concession contraexp	Result-reason	Result-reason
Viewpoint (Ext/Int)	Ext	Int	Ext	Ext	Ext	Ext	Ext	Ext	Int	Ext/Int
On/Off Event-Line	Off	Off	On	On	On/Off	On	On/Off	On	On	Off
Terminal Features	-	-	-	Aside	Aside	-	-	-	Summary	-

Table 2-14 TEXT 14 *Empire of the Sun*

FEATURE	PAR 11	1 2	1 3	1 4	1 5	1 6	1 7	1 8	1 9	2 0
Initiatory	Gen, Short	Gen			G cons		Indic		Indic	Indic
Logical Relation	-	Contrast	-	-	-	-	-	Reason- result	-	-
Grammatical Cohesion	-	Connector: by contrast	-	Pronoun: he	-	Connector: however	-	Substitute: this	-	Pronoun: him
Lexical Cohesion	Repetition	Alternative expression	-	-	-	Co- occurrence	-	Repetition	-	-
Temporal Reference	1937	summer 1942	beg of December	as soon	Sunday	-	as	-	when	-
Spatial Reference	China	Shanghai	Schewan Road	Amherst Avenue	Hongkew	French concession	-	dressing room	Joffre	from radiogram
Participant Reference	Jim	everyone i- n Shanghai	Jim father	(he)	(she)	(he)	(he)	Jim	(her)	father
Rhet/voc Summary	Summary	-	-	-	-	-	-	-	-	-
Temporal Unity	+	+	+	+	+	(+)	+	(+)	+	(+)
Spatial Unity	+	+	+	+	+	+	(+)	+	+	+
Participant Unity	+	+	+	+	+	+	+	+	+	+
Logical Unity	Generic- specific	Result- reason	Concession contraexp	Means- purpose	Head- comparison	Condition- consequence	Result- reason	Condition- consequence	Reason- result	Concession contraexp
Viewpoint (Ext/Int)	Ext	Ext	Ext	Ext	Int	Int	Ext	Ext	Ext	Ext
On/Off Event-Line	Off	Off	Off	On	Off	Off	On	On	On	On/Off
Terminal Features	Summary	Participa- nt removed	Aside	-	Aside	-	-	-	-	-

Table 2-15 TEXT 15 For Reasons of State (16 boundaries between adjacent paragraphs)

FEATURE	PAR 1	2	3	4	5	6	7	8	9	10
Initiatory	-	-	-	-	Beg: pulled into	Beg: new	Short	G cons		G cons
Logical Relation	-	-	-	-	-	-	-	-	-	-
Grammatical Cohesion	-	Connector	-	-	Adverbial: later	-	Adverbial, Pron: he	-	-	-
Lexical Cohesion	-	Repetition	-	-	-	Repetition	-	-	Co-occurrence	-
Temporal Reference	April	-	-	-	two hours later	after	within 24 hours	again	-	after the bells
Spatial Reference	Andean foothills	few km away	next room	fireplace	courtyard	building	-	-	-	wall
Participant Reference	driver	Maria Cartera	Maria	Ernesto	Ernesto Cartera	(he)	Ernesto Cartera	prisoner	officer	Sam Sherman
Rhet/voc Summary	-	-	-	-	-	-	Summary (end)	-	-	-
Temporal Unity	+	(+)	(+)	+	+	+	+	(+)	(+)	+
Spatial Unity	+	+	+	+	+	+	(+)	(+)	(+)	+
Participant Unity	+	+	+	-	+	+	+	+	+	+
Logical Unity	Concession contraexp	-	Result-reason	Condition-consequence	Reason-result	Result-reason	Reason-result	Conclusion grounds	Comparison	-
Viewpoint (Ext/Int)	Ext	Ext	Ext	Ext	Ext	Ext/Int	Int	Int	Ext/Int	Ext
On/Off Event-Line	On/Off	On	On/Off	On	On	On	On	On	On	On
Terminal Features	Aside	-	Explanat-ion	Outcome	-	Aside	-	Explanat-ion	-	-

Table 2-15 TEXT 15 For Reasons of State

FEATURE	PAR 11	1 2	1 3	1 4	1 5	1 6	1 7	1 8	1 9	2 0
Initiatory	Beg: sudden					Indic				
Logical Relation	-	-	-	-	-	-	-	-	-	-
Grammatical Cohesion	-	-	-	-	-	-	Adverbial: again	-	Adverbial: outside	-
Lexical Cohesion	Co- occurrence	Repetition	Co- occurrence	Co- occurrence	-	-	-	Co- occurrence	-	Co- occurrence
Temporal Reference	-	a moment	while	-	while, after	-	again	during	-	-
Spatial Reference	chancel	church	stone floor	-	aisle	-	beyond	-	outside the church	entrance to...church
Participant Reference	vicar	vicar	a man (Alex H)	(he) Alex H	vicar	he, the two brothers	(he, girl) a young man	(young man)	a man	Sam Sherman
Rhet/voc Summary	-	-	-	-	-	-	-	-	-	-
Temporal Unity	(+)	+	+	(+)	+	(+)	+	+	(+)	(+)
Spatial Unity	+	+	+	(+)	+	(+)	+	(+)	+	+
Participant Unity	+	+	+	+	+	+	+	+	+	+
Logical Unity	Reason- result	Result- reason	-	Condition- consequence	Conclusion grounds	Conclusion grounds	Reason- result	Reason- result	Condition- consequence	Alteration
Viewpoint (Ext/Int)	Ext	Ext	Ext	Ext	Ext	Int	Int/Ext	Ext/Int	Ext	Ext
On/Off Event-Line	On	On	On	On	On	On	On	On	On	On
Terminal Features	-	-	Aside	-	-	-	-	-	Participant removed	-

Table 2-16 TEXT 16 *The Day of the Jackal* (19 boundaries between adjacent paragraphs)

FEATURE	PAR 1	2	3	4	5	6	7	8	9	10
Initiatory	G cons							G cons	Beg: first appeared	Beg: arrived
Logical Relation	-	-	-	Specific-generic	-	-	-	-	-	-
Grammatical Cohesion	-	-	-	-	-	-	-	-	-	Adverb: within 10min
Lexical Cohesion	-	Co-occurrence	-	Co-occurrence	-	Alternative expression	Co-occurrence	-	Co-occurrence	Co-occurrence
Temporal Reference	6.40	last time	-	-	sun dropped	while	-	7.30	when	ten minutes
Spatial Reference	Paris	-	beyond... walls	-	palace wall	Elysee	west wall	steps	limousine	yard
Participant Reference	(a man)	J-M.Bastien-Thiry	-	the officer	-	-	drivers	usher	chauffeur	(they)
Rhet/voc Summary	-	-	-	Summary (beg)	-	-	-	-	-	-
Temporal Unity	+	+	(+)	(+)	+	+	(+)	+	+	+
Spatial Unity	+	(+)	+	(+)	+	+	+	+	+	+
Participant Unity	+	+	(+)	+	-	()	+	+	+	+
Logical Unity	Result-reason	-	Result-reason	Concession contraexp	Means-purpose	-	-	Reason-result	Manner-head	Reason-result
Viewpoint (Ext/Int)	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext
On/Off Event-Line	On	On	On	Off	On	On	Off	Off	On	On
Terminal Features	-	-	Outcome	Aside	Aside	-	-	-	Participant removed	Aside

Table 2-16 TEXT 16 *The Day of the Jackal*

FEATURE	PAR 11	1 2	1 3	1 4	1 5	1 6	1 7	1 8	1 9	2 0
Initiatory	Beg: appeared		Beg: took seats	Beg: rode out	Beg: open	Beg: erupted		Indic		
Logical Relation	-	-	-	-	-	-	-	-	-	-
Grammatical Cohesion	Determiner: another	-	-	-	-	-	-	-	Pronoun:he	-
Lexical Cohesion	-	Co- occurrence	Co- occurrence	Co- occurrence	Co- occurrence	Repetition	-	Co- occurrence	-	Co- occurrence
Temporal Reference	7.45	-	-	-	-	-	-	-	when	-
Spatial Reference	glass doors	in the front (end)	car	west wall	Faubourg St. Honore	avenue	cafe Meudon	-	-	across the street
Participant Reference	General de Gaulle	Col. Alain de Boissieu	two others H.d'Jouder	motards	(the cortège)	(the convoy)	J-M.Basti- en-Thiry	(he)	(he)	young woman
Rhet/voc Summary	-	-	-	-	-	-	-	Summary (end)	-	-
Temporal Unity	+	(+)	(+)	(+)	+	+	(+)	(+)	+	(+)
Spatial Unity	+	+	+	+	+	+	+	(+)	+	+
Participant Unity	+	+	+	+	-	+	+	+	+	+
Logical Unity	Reason- result	-	-	-	Reason- result	Reason- result	Result- reason	Purpose- means	-	Reason- result
Viewpoint (Ext/Int)	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext
On/Off Event-Line	On	On	On	On	On	On	On/Off	Off	On	On
Terminal Features	-	-	-	Temporal reference	-	-	-	Summary	Participant removed	-

Table 3-1 ТЕХТ 1 Дело было в Пенькове (15 boundaries between adjacent paragraphs)

FEATURE	PAR 1	2	3	4	5	6	7	8	9	10
Initiatory	G cons, Gen	Gen, Indic	Gen	Gen	G cons	Beg: за- жиг- ается	Beg: стано- вился	Gen	Gen, Keyword	G cons, Keyword
Logical Relation	-	-	-	-	Generic- specific	-	-	-	Reason- result	-
Grammatical Cohesion	-	-	-	-	-	-	-	-	Dem pron: такие	Dem pron: таких
Lexical Cohesion	-	Repetition	Co- occurrence	Repetition	Co- occurrence	Co- occurrence	Co- occurrence	Co- occurrence	Repetition	Repetition
Temporal Reference	когда-то, давно	навеки	до обед- инения	летние вечера	цельный день	-	до самой ночи	вечера	в ... вечера	в один из вечеров
Spatial Reference	деревню Пеньково	от Пенькова	Пеньковск- ий колхоз	в Пенькове	землю	на столе	-	в Пенькове	под окнами	-
Participant Reference	-	колхоз- ника	-	-	(Иван Саввич)	девчата	-	Иван Саввич	Глечиков	Глечиков
Rhet/voc Summary	-	Summary	-	Rhetorical statement	-	-	-	Summary	-	-
Temporal Unity	-	+	+	+	+	(+)	+	+	+	+
Spatial Unity	+	+	+	+	+	+	+	+	+	+
Participant Unity	+	+	+	(+)	+	+	(+)	+	+	+
Logical Unity	-	Generic- specific	Reason- result	-	-	-	Concession contraexp	-	Contraexp- concession	Result- reason
Viewpoint (Ext/Int)	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext
On/Off Event-Line	Off	Off	Off	Off	Off	Off	Off	Off	Off	On
Terminal Features	Aside	-	-	-	Tem: рас- нет зря	-	-	-	-	-

Table 3-1 ТЕХТ 1 Дело было в Пенькове

FEATURE	PAR 11	1 2	1 3	1 4	1 5	1 6	1 7	1 8	1 9	2 0
Initiatory	Gen, Short	-	Beg: шел к клубу	G cons	G cons	Beg, G cons		Beg: отворилась дверь		
Logical Relation	-	-	-	-	-	-	-	-	-	-
Grammatical Cohesion	-	Pronoun: он	-	Dem pron: это	Dem pron: этот	Dem pron: этот	Pronoun: он	Dem pron: это	Pronoun: она	Adverb: он
Lexical Cohesion	Repetition	Co-occurrence	Repetition	Co-occurrence	Co-occurrence	-	-	-	-	Co-occurrence
Temporal Reference	-	-	-	-	зидой, до сих пор	теперь	в восемь часов	в это время	-	наконец
Spatial Reference	-	-	к клубу	-	-	на скамейку	из клуба	на крыльцо	по сторонам	-
Participant Reference	Дима	(он), Матвей (end)	Матвей	парень	дедушка	Матвей Морозов	с Ларосой он	Лариса	(она)	Лариса
Rhet/voc Summary	-	-	-	-	-	-	-	-	-	-
Temporal Unity	(+)	(+)	(+)	(+)	-	+	+	+	(+)	+
Spatial Unity	+	(+)	+	(+)	(+)	+	+	+	+	(+)
Participant Unity	+	+	+	+	+	+	+	+	+	+
Logical Unity	Concession contraexp	Result-reason	-	-	Result-reason	-	Reason-result	-	Head-manner	Reason-result
Viewpoint (Ext/Int)	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext
On/Off Event-Line	On	On	On	On	Off/On	On	On	On	On	On
Terminal Features	-	Participant reference	-	-	-	Participant removed	-	-	-	-

Table 3-2 ТЕХТ 2 Путь на Амальтею (16 boundaries between adjacent paragraphs)

FEATURE	PAR 1	2	3	4	5	6	7	8	9	10
Initiatory	Gen	Beg: восход		Gen	-		G cons	Gen		Beg: начал
Logical Relation	-	-	-	-	-	-	-	-	-	-
Grammatical Cohesion	-	-	-	-	Connector: но	-	-	-	-	-
Lexical Cohesion	-	Co- occurrence	Co- occurrence	Repetition	-	Co- occurrence	Repetition	Co- occurrence	Co- occurrence	-
Temporal Reference			когда	бывает, что	-	тогда, когда	-	редко	сегодня	-
Spatial Reference	Амальтея	Юпитер	равнина	над хребтом	на Амальтею (end)	Юпитер	-	-	-	в тени скал
Participant Reference	-	-	-	-	-	-	-	-	директор	-
Rhet/voc Summary	-	-	-	-	-	-	-	Vocative (end)	-	-
Temporal Unity	()	()	+	+	(+)	+	(+)	+	+	(+)
Spatial Unity	+	+	+	+	+	+	(+)	(+)	(+)	+
Participant Unity	()	()	()	()	()	()	()	()	+	(+)
Logical Unity	Reason- result	Contrast	Condition- consequence	Reason- result	-	-	Result- reason	Result- reason	Concession contraexp	-
Viewpoint (Ext/Int)	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext/Int	Ext
On/Off Event-Line	Off	Off	Off	Off	Off	Off	Off	Off	On	On
Terminal Features	-	-	-	-	-	-	-	Aside	-	-

Table 3-2 ТЕХТ 2 Путь на Амальтею

FEATURE	PAR 11	1 2	1 3	1 4	1 5	1 6	1 7	1 8	1 9	2 0
Initiatory		Вег:вошел				Gen		Вег: сел подошел	Вег: награ- вился	Вег: вышел
Logical Relation	-	-	-	-	-	Grounds- conclusion	-	-	-	-
Grammatical Cohesion	-	Parallelism	Parallelism	-	-	-	Pronoun: кто	Pronoun: он	Pronoun: он	-
Lexical Cohesion	-	-	-	Co- occurrence	Co- occurrence	Co- occurrence	Repetition	-	-	-
Temporal Reference	последний раз	-	уже	-	-	-	-	-	-	-
Spatial Reference	купол Юпитера	лифт	спортивные залы	-	-	на Каллисто	-	стол	столиками кабинет	кают
Participant Reference	директор	директор	директор	двое астро- физиков	повар	-	директор	(он)	(он)	Алексей П. Быков
Rhet/voc Summary	-	-	-	-	-	-	Rhetorical quest'n (end)	-	-	-
Temporal Unity	+	(+)	+	(+)	(+)	(+)	(+)	(+)	(+)	(+)
Spatial Unity	+	+	+	(+)	(+)	+	(+)	+	+	+
Participant Unity	+	+	+	+	+	(+)	+	+	+	+
Logical Unity	Concession contraexp Int	Generic- specific Ext	Concession- contraexp Ext	Conclusion- grounds Ext	Result- reason Ext	Result- reason Ext	Result- reason Ext	-	Generic- specific Ext/Int	Result- reason Ext
Viewpoint (Ext/Int)								Ext		
On/Off Event-Line	Off	On/Off	On	On	On/Off	Off	On	On	On/Off	On
Terminal Features	-	-	-	-	-	-	Rhetorical question	-	Outcome	-

Table 3-3 ТЕХТ 3 Дом на площади (16 boundaries between adjacent paragraphs)

FEATURE	PAR 1	2	3	4	5	6	7	8	9	10
Initiatory	Gen, short		G cons	Gen, Short, Beg	Gen	G cons, Gen	Gen	G cons, Gen	G cons, Gen	Beg, Short
Logical Relation	-	-	Concession- contraexp	-	-	-	-	-	-	-
Grammatical Cohesion	-	-	Connector: зато	-	Dem pron: это	Pronoun: он	-	Dem pron: этом	Dem pron: этом	-
Lexical Cohesion	-	Repetition	-	Co- occurrence	Co- occurrence	Co- occurrence	Repetition	Co- occurrence	Co- occurrence	-
Temporal Reference	-	уже	-	время шло	однажды	уже	уже	вечер	-	-
Spatial Reference	на запад	в ... роше	-	кругом	-	в рошу	здесь	в роше	-	в деревню
Participant Reference	команда солдат	(солдат)	колхозни- цам, они	Веретенн- иков	Веретенн- иков	(он)	солдаты	председаг- ельница	в обществе	солдаты
Rhet/voc Summary	-	-	-	-	-	-	-	-	-	-
Temporal Unity	+	+	(+)	+	+	+	+	+	(+)	+
Spatial Unity	+	+	(+)	+	(+)	+	+	+	(+)	+
Participant Unity	+	+	+	+	+	+	+	+	+	+
Logical Unity	Means- purpose	Head- manner	Reason- result	Reason- result	Concession- contraexp	Comparison	Result- reason	Generic- specific	Generic- specific	Reason- result
Viewpoint (Ext/Int)	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext/Int
On/Off Event-Line	On/Off	Off	Off	On	On	On	Off/On	On	Off	On/Off
Terminal Features	-	Participant removed	-	-	-	Participant removed	-	-	-	-

Table 3-3 ТЕХТ 3 Дом на площади

FEATURE	PAR 11	1 2	1 3	1 4	1 5	1 6	1 7	1 8	1 9	2 0
Initiatory		Beg: направился	Beg: прибыл	Beg: в начале	Beg: устроились		Beg: заплакал	Gen, Short	Indic, Gen	Beg: сели
Logical Relation	-	-	-	-	-	-	-	-	-	-
Grammatical Cohesion	-	Ellipsis	-	Prop: они	-	-	-	-	-	-
Lexical Cohesion	Co-occurrence	Co-occurrence	-	Co-occurrence	Co-occurrence	Co-occurrence	Repetition	-	Repetition	Co-occurrence
Temporal Reference	-	-	на рассвете	в начале	-	долго	внезапно	-	о первом дне	-
Spatial Reference	на опушке	к селу	из города	состав (end)	вагон	поезд	-	поезд	за город	возле моста
Participant Reference	Петухов	Веретени-иков	Веретени-иков	(они)	женщины, инвалид	-	мальчик Атабек	-	Сержант Веретенн.	шестеро солдат
Rhet/voc Summary	-	-	-	-	-	-	-	-	-	-
Temporal Unity	(+)	(+)	+	+	(+)	+	+	(+)	+	(+)
Spatial Unity	+	+	+	+	+	+	+	+	+	+
Participant Unity	+	+	+	+	+	(+)	+	+	+	+
Logical Unity	-	Concession- contraexp	-	-	Generic- specific	Comparison	Result- reason	Reason- result	-	Reason- result
Viewpoint (Ext/Int)	Ext	Ext/Int	Ext	Ext	Ext	Ext	Ext	Ext	Int	Ext
On/Off Event-Line	On	On/Off	On	On	On	On/Off	On	On	Off	On
Terminal Features	-	-	Participant removed	-	-	-	-	-	-	-

Table 3-4 ТЕХТ 4 *Урезвычайное* (11 boundaries between adjacent paragraphs)

FEATURE	PAR 1	2	3	4	5	6	7	8	9	10
Initiatory	Gen	G cons	Gen	Gen			Beg: встает	Gen	Beg: ворвалась	Beg: сорвался
Logical Relation	-	-	-	-	-	-	Reason- result	-	-	-
Grammatical Cohesion	-	-	-	-	Dem Pron: это	Connector: тоже	Connector: и...каждом	-	-	-
Lexical Cohesion	-	Co- occurrence	Co- occurrence	Co- occurrence	Repetition	-	Repetition	-	Co- occurrence	Co- occurrence
Temporal Reference	период жизни	20 лет	час когда	-	-	-	-	период жизни	-	-
Spatial Reference	-	город	в школу	-	-	-	-	-	кабинет	к двери
Participant Reference	-	я, директор школы	(идущ)	учитель (end)	Василий С. Лопатин	Яков Коротков	-	-	Тося Лубкова	-
Rhet/voc Summary	Vocative	-	-	-	-	-	Summary	-	-	-
Temporal Unity	+	+	+	(+)	(+)	(+)	(+)	+	(+)	(+)
Spatial Unity	()	+	+	(+)	(+)	(+)	(+)	(+)	+	+
Participant Unity	+	+	+	(+)	+	+	(+)	+	+	+
Logical Unity	Result- reason	-	Result- reason	-	-	Concession- contraexp	-	Concession- contraexp	-	Reason- result
Viewpoint (Ext/Int)	Int	Ext	Ext	Ext	Ext	Ext	Int	Int	Ext	Ext
On/Off Event-Line	Off	Off	Off	Off	Off	Off	Off	Off	On	On
Terminal Features	Aside	Term: Conclusion	-	-	-	-	Aside	Outcome	-	-

Table 3-4 ТЕХТ 4 Урезвычайное

FEATURE	PAR 11	1 2	1 3	1 4	1 5	1 6	1 7	1 8	1 9	2 0
Initiatory		Beg: рванулась	Beg: впервые	Gen	Gen, Beg: перестал	Gen	Beg: встал		Gen	Gen
Logical Relation	-	-	Reason- result	-	-	-	-	-	-	Conclusion- grounds
Grammatical Cohesion	-	-	-	-	-	-	-	-	-	-
Lexical Cohesion	Co- occurrence	Co- occurrence	Co- occurrence	Repetition	-	Alternative expression	-	Co- occurrence	-	Co- occurrence
Temporal Reference	-	-	впервые за много лет	-	-	-	-	-	-	-
Spatial Reference	за порог	к двери	-	-	-	-	из-за стола	мимо окна	на столе	в школе
Participant Reference	Саша Коротков	(она)	(я)	учеников	(я)	открываю (end)	я	-	-	90 учеников
Rhet/voc Summary	-	-	-	-	-	-	-	-	Rhetorical quest'n (end)	-
Temporal Unity	(+)	(+)	+	(+)	(+)	(+)	(+)	(+)	(+)	(+)
Spatial Unity	+	+	(+)	(+)	(+)	(+)	+	+	+	(+)
Participant Unity	+	+	+	+	+	+	+	+	(+)	+
Logical Unity	-	Reason- result	-	-	Result- reason	-	-	Comparis-on	-	-
Viewpoint (Ext/Int)	Ext	Ext	Int	Int	Int	Ext	Ext	Ext/Int	Ext	Ext/Int
On/Off Event-Line	On	On	On	Off	On	On	On	On/Off	On	On/Off
Terminal Features	-	-	-	Term: Exclamation	-	-	-	Aside	Term: Exclamation	Conclusion

Table 3-5 ТЕХТ 5 Доктор Живаго (16 boundaries between adjacent paragraphs)

FEATURE	PAR 1	2	3	4	5	6	7	8	9	10
Initiatory			Вег: поднял				Вег: разбудил		Вег: первым движением	Вег: проснулся
Logical Relation	-	-	-	-	-	-	-	-	-	Reason- result
Grammatical Cohesion	-	-	-	Pronoun: он	-	Adverbial: к вечеру	-	-	-	Adverbial: опять
Lexical Cohesion	-	Co-occurrence	-	Co-occurrence	Co-occurrence	Co-occurrence	Co-occurrence	Repetition	Co-occurrence	-
Temporal Reference	-	последние	-	-	ночевали	к вечеру	ночью	-	-	опять
Spatial Reference	-	-	-	монастырь	в одном из покоев	на уголок огорода	хелья	за окном	лодоконник	-
Participant Reference	-	мальчик (end)	-	Н. Н. Веден- ятин (end)	(они)	-	Юру	-	Юра	дядя
Rhet/voc Summary	-	-	-	-	-	-	-	Summary (end)	-	-
Temporal Unity	+	+	(+)	(+)	+	+	+	+	(+)	+
Spatial Unity	(+)	+	(+)	(+)	+	+	+	+	+	(+)
Participant Unity	+	(+)	(+)	+	+	(+)	+	+	+	+
Logical Unity	-	-	Reason- result	Condition- consequence	-	-	Reason- result	Means- purpose	Means- purpose	-
Viewpoint (Ext/Int)	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext
On/Off Event-Line	On	On	Off	On	On	On/Off	On	On	On	On
Terminal Features	-	-	-	Participant reference	-	-	-	Summary	Participant removed	Term: стало светать

Table 3-5 ТЕХТ 5 Доктор Живаго

FEATURE	PAR 11	1 2	1 3	1 4	1 5	1 6	1 7	1 8	1 9	2 0
Initiatory		Beg: стала, открылась		-	Beg: вдруг		G cons	Gen		
Logical Relation	-	-	-	Head-illustration	-	-	-	Concession-contrast	-	-
Grammatical Cohesion	-	Adverbial: потом	-	-	Substitute: все это	-	-	Connector: но	-	-
Lexical Cohesion	-	-	Co-occurrence	Co-occurrence	-	-	-	Repetition	-	Co-occurrence
Temporal Reference	лока (жива)	потом	то время	-	вдруг	1903	Казанская	-	-	-
Spatial Reference	-	юг Франции	-	-	-	в Дулянку	в полях	-	-	в Дулянку
Participant Reference	мать	у матери	(он)	-	-	Юра, дядя Иван (end)	-	лошади	Николай Николаевич	дяди и племянника
Rhet/voc Summary	-	-	-	-	-	-	-	-	-	-
Temporal Unity	+	+	+	+	(+)	+	+	(+)	(+)	(+)
Spatial Unity	-	(+)	(+)	+	(+)	+	+	(+)	(+)	+
Participant Unity	+	+	+	(+)	+	+	(+)	+	+	+
Logical Unity	Result-reason	Reason-result	-	-	Reason-result	-	Reason-result	Generic-specific	Reason-result	Concession-contrast
Viewpoint (Ext/Int)	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext
On/Off Event-Line	Off	Off	Off	Off	Off	On	Off	On	Off	On
Terminal Features	-	-	-	Term:спуск-ался вечер	Outcome	-	-	-	-	Outcome

Table 3-6 ТЕХТ 6 Дым отчества (18 boundaries between adjacent paragraphs)

FEATURE	PAR 1	2	3	4	5	6	7	8	9	10
Initiatory	Gen		G cons	G cons, Beg:увидев	Beg: приезде	Beg: приехал	Gen		G cons	
Logical Relation	-	-	-	-	-	Reason- result	-	-	-	-
Grammatical Cohesion	-	-	-	-	-	-	-	-	Pronoun: она	Poss Pron: ее
Lexical Cohesion	-	Same root	Repetition	-	-	Co- occurrence	Co- occurrence	Co- occurrence	Co- occurrence	-
Temporal Reference	всю зиму	-	-	-	-	вот и сейчас	-	-	до самой старостей	-
Spatial Reference	мезонин	в комнате	-	-	-	-	-	Новгород	в школе хруйки	Новгород, Ленинград
Participant Reference	-	-	хозяйка	Вермель, хозяйка	Варвара	Вермель Пахомов	Варвара, Чирков	Варвара, учитель	(она)	дочь
Rhet/voc Summary	Summary (beg)	-	-	Summary (end)	-	-	-	-	-	-
Temporal Unity	+	(+)	(+)	(+)	(+)	(+)	+	(+)	+	(+)
Spatial Unity	+	+	(+)	(+)	+	(+)	(+)	+	+	+
Participant Unity	-	+	+	+	+	+	+	+	+	+
Logical Unity	-	Reason- result	-	Reason- result	Result- reason	Result- reason	Reason- result	Grounds- conclusion	-	-
Viewpoint (Ext/Int)	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext
On/Off Event-Line	Off	Off	Off	Off	Off	Off	Off	Off	Off	Off/On
Terminal Features	-	-	-	Outcome Summary	-	-	-	Aside	Outcome	-

Table 3-6 ТЕХТ 6 Дым огчества

FEATURE	PAR 11	1 2	1 3	1 4	1 5	1 6	1 7	1 8	1 9	2 0
Initiatory	Beg: пере- ехали	Gen	Gen		Beg: снач- ала		G cons		Gen	
Logical Relation	-	-	-	-	-	-	-	-	-	-
Grammatical Cohesion	-	-	-	-	Pron: он	-	-	Poss pron: своего	Dem pron: этот	-
Lexical Cohesion	-	Co- occurrence	Co- occurrence	-	Co- occurrence	-	-	-	Repetition	Co- occurrence
Temporal Reference	к вечеру	-	когда	-	начала	-	с детства	-	-	-
Spatial Reference	в мезонине	в доме	во всех углах	-	-	-	-	Петербург	кабинет	Одессы
Participant Reference	Вермель, Пахомов	Пахомов	-	Вермель	(он)	Пахомов, Вермель	Пахомов	отец	-	мать
Rhet/voc Summary	-	-	-	-	-	Summary (beg)	-	-	-	-
Temporal Unity	+	(+)	(+)	(+)	+	(+)	+	(+)	(+)	(+)
Spatial Unity	+	+	+	(+)	(+)	(+)	(+)	+	+	(+)
Participant Unity	+	+	+	+	+	+	+	+	+	+
Logical Unity	-	Head- comparison	Statement illustration	Concession- contraexp	-	-	Result- reason	-	Conclusion- grounds	-
Viewpoint (Ext/Int)	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext
On/Off Event-Line	On	Off	Off	On	Off	Off	Off	Off	Off	Off
Terminal Features	-	-	-	-	-	-	-	Aside	Aside	-

Table 3-7 ТЕХТ 7 Жизнь и судьба (17 boundaries between adjacent paragraphs)

FEATURE	PAR 1	2	3	4	5	6	7	8	9	10
Initiatory			-	Beg: прижалось	Beg: вошла	Gen		Beg: встретился	Beg: впервые	
Logical Relation	-	-	-	-	-	-	-	-	-	-
Grammatical Cohesion	-	-	-	-	-	-	-	-	-	-
Lexical Cohesion	-	Co- occurrence	Co- occurrence	-	Co- occurrence	Alternative expression	-	Co- occurrence	Co- occurrence	Co- occurrence
Temporal Reference	-	на рассвете	-	-	-	-	-	-	впервые	-
Spatial Reference	над землей	земля	-	шоссе	из тумана	-	столбиков мачт	-	в лагере	-
Participant Reference	-	-	-	-	-	-	машинист	-	М. М. Мос- товской	Гарди
Rhet/voc Summary	-	-	-	-	-	-	-	-	-	-
Temporal Unity	(+)	+	(+)	(+)	(+)	(+)	(+)	(+)	+	(+)
Spatial Unity	+	+	(+)	+	+	(+)	+	+	+	(+)
Participant Unity	()	()	()	(+)	(+)	(+)	+	(+)	+	+
Logical Unity	-	Concession- contraexp	-	Concession- contraexp	-	Result- reason	-	-	-	-
Viewpoint (Ext/Int)	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext
On/Off Event-Line	Off	Off	Off	Off	On	Off	On	On	Off	Off
Terminal Features	-	Aside	-	Aside	Aside	Explanation	-	Outcome	Temporal Reference	-

Table 3-7 ТЕХТ 7 Жизнь и судьба

FEATURE	PAR 11	1 2	1 3	1 4	1 5	1 6	1 7	1 8	1 9	2 0
Initiatory	Keyword: судьба		Keyword: судьба	Keyword: судьба, Gen	-	G cons	G cons	Beg: возник новья		Beg: новов- ведением
Logical Relation	-	-	-	-	-	-	-	-	Generic- specific	Conjoining
Grammatical Cohesion	-	-	-	-	-	Determiner: эта	Determiner: этот	-	-	Connector: также
Lexical Cohesion	Co- occurrence	Alternative expression	Co- occurrence	Repetition	Co- occurrence	Same root	Repetition	Alternative expression	Co- occurrence	Co- occurrence
Temporal Reference	-	-	-	-	-	-	до войны	-	-	во время войны
Spatial Reference	-	-	на нарах	-	-	-	лагерь	-	лагерь	-
Participant Reference	жители	начальства люди	люди	лагерных людей	(человек)	-	-	-	заключен- ные	военно- пленных
Rhet/voc Summary	-	-	-	Summary (end)	-	-	-	-	-	-
Temporal Unity	(+)	(+)	(+)	(+)	(+)	(+)	(+)	(+)	(+)	(+)
Spatial Unity	(+)	(+)	(+)	(+)	(+)	(+)	+	(+)	(+)	(+)
Participant Unity	+	+	+	+	(+)	(+)	(+)	+	+	+
Logical Unity	-	Generic- specific	Generic- specific	-	Reason- result	Means- purpose	-	-	Result- reason	-
Viewpoint (Ext/Int)	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext
On/Off Event-Line	Off	Off	Off	Off	Off	Off	Off	Off	Off	Off
Terminal Features	Participant reference	-	-	Summary	-	-	-	-	-	-

Table 3-8 ТЕХТ 8 Дорога *исканий* (15 boundaries between adjacent paragraphs)

FEATURE	PAR 1	2	3	4	5	6	7	8	9	10
Initiatory										
Logical Relation	-	-	-	-	Вег: приб- лижался	Вег: остановился	-	-	G cons	-
Grammatical Cohesion	-	-	-	-	-	-	-	Determiner: эти	-	-
Lexical Cohesion	-	Repetition	-	-	Co- occurrence	Repetition	Co- occurrence	-	-	-
Temporal Reference	22 декаб- ря 1849	-	-	-	-	между тем	дальше	-	-	-
Spatial Reference	Петербург	на помосте	в руках перед	ряд	приблиз- ался	против	-	-	-	-
Participant Reference	-	человек двадцать	(у него)	Федор М. Д- остоевский	аудитор	аудитор	Достоевск- ий	(он)	-	-
Rhet/voc Summary	-	-	-	-	-	-	-	-	-	Rhetorical question
Temporal Unity	+	(+)	(+)	(+)	+	+	+	(+)	+	(+)
Spatial Unity	+	+	(+)	+	+	+	(+)	(+)	+	(+)
Participant Unity	(+)	+	+	+	(+)	+	+	+	+	(+)
Logical Unity	-	Means- purpose	Manner- head	Manner- head	Reason- result	Manner- head	-	Concession- contraexp	Contrast	-
Viewpoint (Ext/Int)	Ext	Ext	Ext	Ext	Ext/Int	Ext	Ext	Int	Ext	Ext
On/Off Event-Line	On	On	On	On	On	On	On	On	On	On
Terminal Features	-	-	-	-	-	-	Aside	-	-	-

Table 3-8 ТЕХТ 8 Дорога исканий

FEATURE	PAR 11	1 2	1 3	1 4	1 5	1 6	1 7	1 8	1 9	2 0
Initiatory	Gen	-	G cons	-	Gen	-		-	Gen	Beg: прер- вела
Logical Relation	-	Concession- contraexp	Concession- contraexp	-	-	-	-	Reason- result	-	-
Grammatical Cohesion	-	Connector: и	Connector: и	-	-	-	-	Connector: и	-	-
Lexical Cohesion	-	-	Repetition	-	-	-	-	Same root	-	-
Temporal Reference	-	мгнут (end)	мгнуты	-	-	-	теперь	-	-	-
Spatial Reference	-	-	-	-	-	-	вокруг	собор	-	-
Participant Reference	он, ф. Дост- оевский	-	-	(он)	(он)	(он)	(он)	(он)	-	(его)
Rhet/voc Summary	-	-	-	-	Rhet questn (end)	-	-	-	-	-
Temporal Unity	(+)	(+)	+	+	(+)	(+)	+	(+)	+	(+)
Spatial Unity	(+)	(+)	+	+	(+)	(+)	+	+	(+)	(+)
Participant Unity	+	(+)	+	+	+	+	(+)	+	+	+
Logical Unity	Condition- consequence	-	Means- purpose	Conjoining	Manner- head	Manner- head	-	Condition- consequence	Reason- result	-
Viewpoint (Ext/Int)	Int	Int	Int	Ext	Int	Ext	Int	Ext/Int	Ext	Ext
On/Off Event-Line	On	On	On	On	On	On	On	On	On	On
Terminal Features	-	Temporal reference	-	-	Rhetorical question	-	-	-	Term: посл- едний раз	-

Table 3-9 ТЕХТ 9 Деньги для Марии (16 boundaries between adjacent paragraphs)

FEATURE	PAR 1	2	3	4	5	6	7	8	9	10
Initiatory	Beg: проснулся		Beg: поднялся		Beg: просыпается		Short		Short	-
Logical Relation	-	-	-	-	-	-	-	-	-	-
Grammatical Cohesion	-	-	-	Adverbial: потом	Adverbial: второй раз	Adverbial: все еще	-	-	-	-
Lexical Cohesion	-	Same root	-	Co-occurrence	-	Co-occurrence	Co-occurrence	Repetition	Co-occurrence	-
Temporal Reference	-	-	-	потом	второй раз	ночь	-	-	утро	-
Spatial Reference	в комнате	потолок	у окна	рядом с Марией	-	кругом	сверху	-	в окно	-
Participant Reference	Кузьма	-	Кузьма	Мария	(он)	-	Кузьма	Кузьма	Кузьма	(он)
Rhet/voc Summary	-	-	-	-	-	-	-	Rhetorical quest'n(beg)	-	-
Temporal Unity	(+)	(+)	(+)	+	+	+	(+)	(+)	+	(+)
Spatial Unity	+	+	+	+	(+)	+	(+)	(+)	+	(+)
Participant Unity	+	(+)	+	+	+	(+)	+	+	+	+
Logical Unity	Result-reason	-	Comparison	-	-	Reason-result	Comparison	Comparison	-	Conjoining
Viewpoint (Ext/Int)	Ext	Ext	Ext/Int	Ext/Int	Ext	Ext	Ext	Int	Ext	Ext
On/Off Event-Line	On	On	On	On	On	On	On	On	On/Off	On
Terminal Features	-	Explanation	Aside	-	-	Тем: наст-утро	Aside	Aside	-	Participant removed

Table 3-9 ТЕХТ 9 Деньги для Марии

FEATURE	PAR 11	1 2	1 3	1 4	1 5	1 6	1 7	1 8	1 9	2 0
Initiatory	-	Gen	Gen				Beg: трогается		Beg: выходит	Beg: подходит
Logical Relation	-	-	-	-	-	-	-	-	-	-
Grammatical Cohesion	-	-	-	-	-	Adverbial: снова	-	Adverbial: опять	-	-
Lexical Cohesion	Co-occurrence	Repetition	Repetition	Repetition	Co-occurrence	Co-occurrence	Co-occurrence	-	Co-occurrence	Repetition
Temporal Reference	-	-	-	-	-	-	снова	опять	-	-
Spatial Reference	-	на улице	автобус	на сиденье	в автобус	на подъеме	автобус	деревня	магазин	к лечке
Participant Reference	(он)	-	-	Кузьма	люди	Кузьма	шофер	шофер	Кузьма	Кузьма
Rhet/voc Summary	-	-	-	-	-	-	-	-	-	-
Temporal Unity	(+)	(+)	(+)	(+)	(+)	(+)	+	+	(+)	+
Spatial Unity	(+)	+	+	+	+	+	+	+	(+)	+
Participant Unity	+	(+)	(+)	+	+	+	+	+	+	+
Logical Unity	Result-reason	-	Result-reason	Concession-contrast	Reason-result	Concession-contrast	Result-reason	-	Comparison	Concession-contrast
Viewpoint (Ext/Int)	Ext/Int	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext
On/Off Event-Line	On	Off	Off	On	On	On	On	On	On	On
Terminal Features	-	Aside	-	-	Aside	-	Outcome	-	-	Term:end of parallelism

Table 3-10 TEXT 10 Вот пришел великан... (6 boundaries between adjacent paragraphs)

FEATURE	PAR 1	2	3	4	5	6	7	8	9	10
Initiatory		Beg. вдруг			Gen			-	-	
Logical Relation	-	-	-	-	-	-	-	-	-	-
Grammatical Cohesion	-	-	-	-	Pronoun: все	Connector: а	-	Determiner: ту вторую	-	-
Lexical Cohesion	-	-	-	-	-	-	Repetition	-	Co-occurrence	-
Temporal Reference	минуты за т ри до обеда	вдруг	подождал пока	год тому назад	когда	неделю спустя	-	-	-	
Spatial Reference	на лестнич- ной клетке	-	в коридоре	в Атлантике	-	местное из- дательство	на шестом этаже	-	-	-
Participant Reference	я (ей)	(ей, я)	я	Вениамин Г ригорьевич	женщина	я	(я)	(она)	(он)	я с ним
Rhet/voc Summary	-	-	-	-	-	-	-	-	-	-
Temporal Unity	+	+	+	+	+	+	(+)	(+)	(+)	(+)
Spatial Unity	+	(+)	+	(+)	(+)	+	+	(+)	(+)	(+)
Participant Unity	+	+	+	+	+	+	+	+	+	+
Logical Unity	Reason- result	Comparison	Result- reason	Purpose- means	Head- manner	Purpose- means	Result- reason	Reason- result	Result- reason	Reason- result
Viewpoint (Ext/Int)	Ext	Int	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext
On/Off Event-Line	On	On	On	Off	Off	Off	Off	Off	Off	Off
Terminal Features	-	-	-	-	-	-	-	-	-	Participant removed

Table 3-10 ТЕХТ 10 Вот пришел великан...

FEATURE	PAR 11	1 2	1 3	1 4	1 5	1 6	1 7	1 8	1 9	2 0
Initiatory		Beg: уехал	-		Beg: начался	Beg: пошел	-	G cons	Gen	
Logical Relation	-	-	-	Concession- contraexp	-	-	-	-	-	-
Grammatical Cohesion	-	Pronoun: тот же	-	Connector: а	Adv: следующий день	-	-	-	Dem pron: все это	-
Lexical Cohesion	-	-	Со- occurrence	-	-	-	-	Со- occurrence	-	-
Temporal Reference	несколько дней	в тот же день	-	в неделю	следующий день	-	-	-	утром	-
Spatial Reference	озеро	из города	крылец	-	-	пошел прочь	-	комнатенке	-	-
Participant Reference	(я)	я	(она)	-	-	(он)	(его, я)	(я)	(я)	цыгане
Rhet/voc Summary	-	-	-	-	-	-	-	-	-	-
Temporal Unity	+	+	(+)	+	+	+	+	(+)	+	(+)
Spatial Unity	(+)	+	(+)	(+)	+	+	+	+	(+)	(+)
Participant Unity	+	+	+	+	+	+	+	+	+	+
Logical Unity	Head- manner	Generic- specific	-	Result- reason	Reason- result	Head- manner	Conclusion- grounds	Reason- result	Result- reason	Head- manner
Viewpoint (Ext/Int)	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext/Int	Ext	Ext
On/Off Event-Line	Off	Off	Off	Off	Off	Off	Off	Off	Off	On
Terminal Features	-	Aside	-	Outcome	-	-	-	Outcome	-	-

Table 3-11 TEXT 11 Берер (6 boundaries between adjacent paragraphs)

FEATURE	PAR 1	2	3	4	5	6	7	8	9	10
Initiatory		Beg: стало	Gen, G cons		Gen, G cons	-			Beg: вышли	
Logical Relation	-	-	-	-	-	-	-	-	-	-
Grammatical Cohesion	-	Connector: и	Determiner: это	-	Determiner: эта	Connector: и	-	-	Connector: и	Connector: а
Lexical Cohesion	-	Co-occurrence	Co-occurrence	Co-occurrence	-	Co-occurrence	Co-occurrence	Co-occurrence	-	Co-occurrence
Temporal Reference	-	после	теперь	-	-	-	-	-	когда	снова
Spatial Reference	воздушный лайнер	салон	в самолете	-	-	-	за иллюминатором	-	в зале багажа	-
Participant Reference	-	-	-	Самсонов	Никитин	(Никитин)	-	Самсонов	фрау Герберт (вышли)	(она)
Rhet/voc Summary	-	-	-	-	-	-	-	-	-	-
Temporal Unity	(+)	(+)	+	(+)	-	(+)	(+)	(+)	+	+
Spatial Unity	+	+	+	(+)	-	(+)	+	(+)	+	(+)
Participant Unity	()	()	+	+	+	+	(+)	+	+	+
Logical Unity	-	Concession-contrast	-	Concession-contrast	Reason-result	Reason-result	-	Comparison	Manner-head	Manner-head
Viewpoint (Ext/Int)	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext
On/Off Event-Line	Off	On	On	On	Off	Off	On	On	On	On
Terminal Features	-	-	-	-	Aside	-	-	-	-	-

Table 3-11 TEXT 11 Берег

FEATURE	PAR 11	12	13	14	15	16	17	18	19	20
Initiatory	-		Beg: остановила	Beg: поднялись	G cons		случились		Beg: подошел	
Logical Relation	-	-	-	-	-	-	-	-	Reason- result	-
Grammatical Cohesion	Pronoun: ей	-	-	-	-	-	Pronoun: они	-	Substitute: метрдотель	-
Lexical Cohesion	-	Co- occurrence	Co- occurrence	Co- occurrence	Co- occurrence	Co- occurrence	Co- occurrence	Co- occurrence	Co- occurrence	-
Temporal Reference	-	-	-	-	-	в эту минуту	-	-	-	сейчас
Spatial Reference	город	газонов	перед подъездом	на лятый этаж	в номере	простран- ство	в вестибюль	за столиком	столлик	-
Participant Reference	(он)	(он)	(она)	(они)	-	(он)	(они)	гостюжа Герберт	метрдотель	(он)
Rhet/voc Summary	-	-	-	-	-	-	-	-	-	-
Temporal Unity	(+)	(+)	(+)	(+)	+	+	(+)	(+)	(+)	+
Spatial Unity	(+)	+	(+)	+	+	+	+	+	+	(+)
Participant Unity	+	+	+	+	+	+	+	+	+	+
Logical Unity	Head- manner	Concession- contraexp	Manner- head	-	-	Result- reason	Manner- head	-	Head- manner	Result- reason
Viewpoint (Ext/Int)	Ext	Ext/Int	Ext	Ext	Ext	Int	Ext	Ext	Ext	Int
On/Off Event-Line	On	On	On	On	On	On	On	On	On	On
Terminal Features	-	-	Participant removed	-	-	-	-	-	Participant removed	-

Table 3-12 ТЕХТ 12 Путь к великой стене (19 boundaries between adjacent paragraphs)

FEATURE	PAR 1	2	3	4	5	6	7	8	9	10
Initiatory	Gen, G cons	-	-	-	Gen	Indic		G cons, Gen	Gen	Gen
Logical Relation	-	-	-	-	-	Result-reason		Conclusion-grounds	-	-
Grammatical Cohesion	-	-	-		Pronoun: их	Pronoun: он его	Dem pron: этой	Connector: и	-	Pronoun: он
Lexical Cohesion	-	Co-occurrence	Co-occurrence	Co-occurrence	Co-occurrence	-	Repetition	Co-occurrence	Repetition	Co-occurrence
Temporal Reference	лето 1800	-	-	-	долго	через несколько часов	этой минуты	уже	несколько минут	долго
Spatial Reference	в Казани	в ... ограде	с реки	местечко	вью	-	-	на белом свете	-	воды
Participant Reference	-	Никита	-	он	(он)	Никита Бичурин	-	он	Никита	(он)
Rhet/voc Summary	-	-	-	-	-	-	Rhet quest'n (beg & end)	-	-	-
Temporal Unity	+	(+)	(+)	+	+	+	+	+	+	+
Spatial Unity	+	+	+	+	+	(+)	(+)	+	(+)	+
Participant Unity	()	+	(+)	+	+	+	(+)	+	+	+
Logical Unity	Generic-specific	-	-	-	Concession-contrast	-	Means-purpose	Generic-specific	Means-purpose	-
Viewpoint (Ext/Int)	Ext	Ext	Ext	Ext	Ext	Int	Int	Int	Ext	Ext
On/Off Event-Line	Off	On	Off	On	On	Off	On	On	On	On
Terminal Features	-	-	-	-	-	-	-	-	Participant removed	-

Table 3-12 ТЕХТ 12 Путь к великой стене

FEATURE	PAR 11	1 2	1 3	1 4	1 5	1 6	1 7	1 8	1 9	2 0
Initiatory	Short	Beg: start	Gen. Short	-	Gen, Short	Beg: наконец	-	-	-	Gen, G cons
Logical Relation	Reason-result	Reason-result	-	-	Concession-contrast	Means-result	-	-	-	
Grammatical Cohesion	-	-	-	-	Connector: а	-	-	Parallelism: вздохнул	Pronoun: он	Dem pron: этого
Lexical Cohesion	Co-occurrence	Co-occurrence	-	-	Co-occurrence	-	Co-occurrence	Co-occurrence	Co-occurrence	Co-occurrence
Temporal Reference	-	-	-	-	-	наконец	-	-	-	еще минута
Spatial Reference	-	-	-	-	-	небо	-	-	на песке	-
Participant Reference	-	-	-	Никита	-	-	(вздохнул)	-	он	(он)
Rhet/voc Summary	-	-	-	-	-	-	-	-	-	Rhet question (end)
Temporal Unity	(+)	(+)	(+)	(+)	(+)	+	(+)	(+)	(+)	+
Spatial Unity	(+)	(+)	(+)	+	(+)	+	(+)	+	+	(+)
Participant Unity	(+)	+	(+)	+	+	(+)	(+)	(+)	+	+
Logical Unity	-	Comparison	-	Reason-result	Concession-contrast	-	Manner-head	-	Head-manner	Condition-consequence
Viewpoint (Ext/Int)	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext/Int	Int
On/Off Event-Line	On	On	On	On	On	On	On	On	On/Off	Off
Terminal Features	-	-	-	-	-	-	-	-	-	-

Table 3-13 ТЕХТ 13 Другая жизнь (13 boundaries between adjacent paragraphs)

FEATURE	PAR 1	2	3	4	5	6	7	8	9	10
Initiatory	Gen, Indic		Beg: проснется		Gen	Indic			G cons	Beg: вдруг
Logical Relation	Concession- contraexp	Alternation	Alternation	-	-	Comparison	-	-	-	-
Grammatical Cohesion	Connector: однако	Connector: а	Connector: а	-	Determiner: эта	Connector: подобное	-	Adverbial: уж	Determiner: этих	Determiner: этого
Lexical Cohesion	Repetition	Co-occurrence	Co-occurrence	-	Co-occurrence	Co-occurrence	-	Repetition	Co-occurrence	Co-occurrence
Temporal Reference	-	бывало	иногда ночью	-	в ноябре	давно	иногда	уж	потом	днем, ночью вдруг
Spatial Reference	-	-	-	квартире	-	-	-	-	-	-
Participant Reference	(она, он)	(он)	(он, она)	свекровь	женщина	Ольга Васильевна	Александр Прокофьевич	Ольга В. Иринка	Ольга	(он)
Rhet/voc Summary	-	-	-	Rhet question (end)	-	-	Rhet question (end) Summ	-	-	-
Temporal Unity	(+)	(+)	+	(+)	(+)	+	+	+	(+)	(+)
Spatial Unity	(+)	(+)	+	+	(+)	(+)	(+)	(+)	(+)	(+)
Participant Unity	+	+	+	+	+	+	+	+	+	+
Logical Unity	Comparison	Means- result	Result- reason	-	Reason- result	Result- means	Purpose- means	Reason- result	Result- means	Reason- result
Viewpoint (Ext/Int)	Ext/Int	Ext/Int	Ext	Ext	Ext/Int	Ext	Ext/Int	Ext	Ext	Ext
On/Off Event-Line	Off/On	Off/On	Off	Off	Off	Off	Off	Off	Off	Off
Terminal Features	Explanation	-	-	Rhetorical question	-	-	Rhetorical question	-	-	-

Table 3-13 ТЕХТ 13 Другая Жизнь

FEATURE	PAR 11	12	13	14	15	16	17	18	19	20
Initiatory	Gen, Indic		G cons	Gen, G cons	Gen, Indic	Gen	Indic			
Logical Relation	-	-	-	-	Means-result	-	-	-	-	Concession-contrast
Grammatical Cohesion	Pronouns: мне, его	-	-	Connector: и	-	-	Adverbial: еще	Determiner: другая	Adverbial: того вечера	Connector: но
Lexical Cohesion	Co-occurrence	-	-	Co-occurrence	Co-occurrence	Repetition	-	-	-	Repetition
Temporal Reference	-	в семь	был	лет двух или трех	-	шесть лет	-	после того вечера	-	-
Spatial Reference	-	-	-	-	-	-	-	двери	дом	-
Participant Reference	женщина	(она)	Влад	Ольга, Влад	(ее)	мать, Георгий М	Георгий М-аксимович	Влад, Серг-ей, Ольга В	весельчаки	Ольга Васильевна
Rhet/voc Summary	-	-	-	-	-	-	-	-	-	-
Temporal Unity	(+)	+	+	+	(+)	(+)	(+)	(+)	(+)	+
Spatial Unity	(+)	(+)	(+)	+	(+)	(+)	(+)	+	(+)	(+)
Participant Unity	+	+	+	+	+	+	+	+	+	+
Logical Unity	Reason-result	-	-	Result-reason	Result-reason	Reason-result	Result-reason	Generic-specific	Result-reason	-
Viewpoint (Ext/Int)	Ext/Int	Int	Ext/Int	Ext	Ext	Ext	Ext	Ext	Ext	Ext
On/Off Event-Line	Off/On	Off	Off	Off	Off	Off	Off	Off	Off	Off
Terminal Features	Rhetorical question	Aside	Aside	-	-	-	-	-	-	-

Table 3-14 TEXT 14 Богатство (9 boundaries between adjacent paragraphs)

FEATURE	PAR 1	2	3	4	5	6	7	8	9	10
Initiatory	Indic	Beg: новый			Beg: слуст- ился		Beg: подня- лись			G cons
Logical Relation	-	-	-	-	-	-	-	-	-	-
Grammatical Cohesion	-	-	-	-	-	-	-	-	-	-
Lexical Cohesion	-	-	-	Co- occurrence	-	Repetition	Co- occurrence	Co- occurrence	Co- occurrence	Repetition
Temporal Reference	ююгда	день	-	-	-	час ранний	-	уже давно	-	-
Spatial Reference	-	Камчатка	со двора	-	дверь, с крыльца	-	-	загорья	изба	-
Participant Reference	(ему)	-	хозяин	Исполатов	Исполатов	охотник вожак	собаки	Исполатов	Матвею	-
Rhet/voc Summary	-	-	-	-	-	-	-	-	-	-
Temporal Unity	(+)	+	(+)	(+)	(+)	+	(+)	+	(+)	(+)
Spatial Unity	()	+	+	(+)	+	(+)	(+)	+	(+)	(+)
Participant Unity	+	()	+	+	+	+	+	+	+	+
Logical Unity	Condition- consequence	-	Manner- head	-	Manner- head	Result- reason	-	Means- result	Result- reason	-
Viewpoint (Ext/Int)	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext
On/Off Event-Line	Off	On	On	On	On	On	On	Off	On	Off
Terminal Features	-	-	-	-	Aside	Term: chan- ge of tone	-	-	-	-

Table 3-14 TEXT 14 Богатство

FEATURE	PAR 11	1 2	1 3	1 4	1 5	1 6	1 7	1 8	1 9	2 0
Initiatory		Beg: вышли		G cons		Beg: заведерело				G cons
Logical Relation	-	-	-	-	-	-	-	-	Reason- result	-
Grammatical Cohesion	-	-	-	-	-	-	Adverbial: там	-	-	-
Lexical Cohesion	Repetition	-	-	Repetition	Co- occurrence	-	Repetition	-	-	-
Temporal Reference	-	на этот раз	сейчас	моменты	-	наконец	-	момент- ально	-	-
Spatial Reference	-	-	впереди	-	сорок верст	долина	там	в снег	из сумка	-
Participant Reference	траллер	обитатели	собаки	Испологов	-	-	(охотник) (end)	-	Испологов	(он)
Rhet/voc Summary	-	-	-	-	-	-	-	-	-	-
Temporal Unity	(+)	(+)	+	+	(+)	+	(+)	+	(+)	(+)
Spatial Unity	(+)	+	+	(+)	+	+	+	+	+	(+)
Participant Unity	+	+	+	+	+	+	+	(+)	+	+
Logical Unity	-	Grounds- conclusion	-	Reason- result	Generic- specific	Result- reason	-	Reason- result	Reason- result	Concession- contraexp
Viewpoint (Ext/Int)	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext
On/Off Event-Line	On	On	On	Off	On	On	On	On	On	On
Terminal Features	-	-	-	-	-	-	-	-	-	-

Table 3-15 ТЕХТ 15 Тяжелый песок (18 boundaries between adjacent paragraphs)

FEATURE	PAR 1	2	3	4	5	6	7	8	9	10
Initiatory		G cons		G cons	G cons	G cons	Indic, Beg: возникли	Beg: поехали		G cons
Logical Relation	-	-	-	-	-	-	-	-	-	-
Grammatical Cohesion	-	Connector: в остальном	-	Connector: итак	-	-	-	Dem pron: том	-	Connector: и
Lexical Cohesion	-	-	Repetition	Repetition	Repetition	-	Repetition	Co-occurrence	Repetition	Co-occurrence
Temporal Reference	-	-	-	-	-	в 16 лет	когда	в 1909 году (end)	1909	-
Spatial Reference	Базель	-	Базель	-	-	-	Россию	в Россию	Россию	город
Participant Reference	отец	-	отец, дяди, дедушка	три сына	Якоб, мама	отец (я)	отец	(решили)	молодой человек	молодой человек
Rhet/voc Summary	Rhet questn (beg) Summ	-	Vocative (beg)	-	-	Rhet question (beg)	-	-	-	-
Temporal Unity	()	()	(+)	(+)	(+)	+	+	(+)	+	(+)
Spatial Unity	(+)	(+)	+	(+)	(+)	(+)	+	+	+	+
Participant Unity	+	+	+	+	+	+	+	+	+	+
Logical Unity	-	Concession-contrast	Reason-result	Grounds-conclusion	Reason-result	Reason-result	Means-purpose	-	Reason-result	-
Viewpoint (Ext/Int)	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext
On/Off Event-Line	Off	Off	Off	On	Off	Off	On	On	On	On
Terminal Features	-	Aside	-	-	Aside	Aside	-	Term: Temp reference	Aside	-

Table 3-15 ТЕХТ 15 ТЯЖЕЛЫЙ ЛЕСОК

FEATURE	PAR 11	1 2	1 3	1 4	1 5	1 6	1 7	1 8	1 9	2 0
Initiatory		Beg: вышел	Beg: вышла				G cons			
Logical Relation	-	Contrast	-	-	-	-	-	-	-	-
Grammatical Cohesion	Pronoun: все	Connector: и	-	-	-	Adverbial: позже	Connector: но	-	Determiner: те	-
Lexical Cohesion	Co-occurrence	Repetition	-	Co-occurrence	Co-occurrence	-	-	-	-	-
Temporal Reference	-	-	-	-	-	позже, много лет спустя	-	когда	в те времена	-
Spatial Reference	-	на улицу	в воротах	-	-	у ворот	-	из Швейцарии	в городишке	сосновый лес
Participant Reference	все	один человек	(вышла)	блондинчик	-	отец	(вернемся)	дедушка отец	(иностранец)	-
Rhet/voc Summary	-	Vocative (end)	-	Vocative (beg)	Rhet question (end)	-	Vocative (end)	-	-	-
Temporal Unity	(+)	(+)	(+)	+	(+)	(+)	(+)	+	(+)	(+)
Spatial Unity	(+)	+	+	+	(+)	+	(+)	+	+	+
Participant Unity	+	+	+	+	+	+	(+)	+	(+)	+
Logical Unity	Means-purpose	-	-	Result-reason	Comparison	Means-purpose	-	Result-reason	Concession-contrast	Result-reason
Viewpoint (Ext/Int)	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext
On/Off Event-Line	On	On	On	On	On	Off	On	Off	Off	Off
Terminal Features	-	Vocative	-	-	-	-	Vocative	-	Aside	-

Table 3-16 ТЕХТ 16 Комиссия (19 boundaries between adjacent paragraphs)

FEATURE	PAR 1	2	3	4	5	6	7	8	9	10
Initiatory		Gen	Beg: наступ- ала		-		-	-		Gen, Keyword
Logical Relation	-	-	-	-	-	-	-	-	-	-
Grammatical Cohesion	-	-	-	-	Adverbial: там	-	Determiner: этом	Connector: и	Connector: и	
Lexical Cohesion	-	Repetition	-	Repetition	Repetition	-	Repetition	-	-	-
Temporal Reference	-	-	осень 1918	-	-	до сих пор	-	-	давно	-
Spatial Reference	в деревне	в Лебяжье	-	-	там	над столом	-	-	-	-
Participant Reference	-	-	-	старички	-	-	-	(председат- елем)	мужики	-
Rhet/voc Summary	-	-	-	-	-	-	Rhetorical question	-	-	-
Temporal Unity	()	()	+	(+)	(+)	+	()	(+)	(+)	(+)
Spatial Unity	+	+	(+)	(+)	+	+	(+)	(+)	(+)	(+)
Participant Unity	()	()	()	+	(+)	(+)	(+)	+	+	+
Logical Unity	-	Alternation	Generic- specific	Result- reason	-	-	-	-	Concession- contraexp	Generic- specific
Viewpoint (Ext/Int)	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext
On/Off Event-Line	Off	Off	On	Off	Off	Off	Off	Off	Off	Off
Terminal Features	-	-	-	Aside	-	-	Rhetorical question	-	Term: охон- чательно	Aside

Table 3-16 ТЕХТ 16 КОМИССИЯ

FEATURE	PAR 11	1 2	1 3	1 4	1 5	1 6	1 7	1 8	1 9	2 0
Initiatory	Beg: разма- хнулось		G cons	-	Gen		G cons			
Logical Relation	-	-	-	-	-	-	Reason- result	-	Conjoining	-
Grammatical Cohesion	-	-	-	Determiner: это	-	-	Pron: при всем том	Connector: и	Connector: и	-
Lexical Cohesion	Co- occurrence	Co- occurrence	-	Co- occurrence	Repetition	-	Co- occurrence	-	-	-
Temporal Reference	-	-	-	-	-	когда однажды	-	долгие годы	бывало	-
Spatial Reference	всюду	Лебяжье	в России	Сибирь, Лебяжье	деревня Лебяжка	Лебяжка	-	вокруг	на дороге	-
Participant Reference	-	барахоль- щики	-	-	-	начальство	лопик	все	ляный	конохрадах
Rhet/voc Summary	-	-	-	-	-	-	-	-	-	-
Temporal Unity	(+)	(+)	(+)	(+)	(+)	+	(+)	+	+	(+)
Spatial Unity	+	(+)	(+)	(+)	+	(+)	(+)	+	+	(+)
Participant Unity	+	+	(+)	(+)	+	+	+	+	+	+
Logical Unity	Concession- contraexp	Concession- contraexp	-	Conjoining	-	Concession- contraexp	Result- reason	Reason- result	Reason- result	Result- reason
Viewpoint (Ext/Int)	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext	Ext
On/Off Event-Line	Off	Off	Off	Off	Off	Off	Off	Off	Off	Off
Terminal Features	-	Aside	-	-	-	-	-	-	Outcome	Aside

APPENDIX C

EXPLANATION OF TABLE ENTRIES AND STATISTICAL ANALYSIS

The entries in the four Tables in Appendix C represent the totals of each of the paragraph features in the Tables in Appendix B, i.e. the entries in the first Table of Appendix C for Text 1 correspond to the total number of paragraph features for Text 1 (*The Pearl*) in Appendix B.

Most of the totals are out of 20 but some totals are out of a figure less than 20. This is because not all of the narrative paragraphs are adjacent to each other. If all of the narrative paragraphs were adjacent to each other, the totals of features which appear at paragraph boundaries would be out of 19 (the first paragraph only shares one boundary). If only fifteen paragraphs have a shared boundary then features which operate across paragraph boundaries can only be assessed against the fifteen paragraph boundaries. The number of boundaries in each case is given at the top of each Table in Appendix B.

A correlation test was carried out between the four columns of percentage totals using a Minitab statistical package. This test measures the degree of interdependence between two sets of data. The correlation coefficient lies between -1 and +1, i.e. -1 indicates perfect negative correlation or complete dissimilarity between the two variables and +1 indicates perfect positive correlation or complete similarity between the two variables,

assuming normal distribution of the variables. The null hypothesis being tested is that the correlation between the data is +1 which would imply that the data were exactly identical.¹

The following results were obtained:

C1= Percentage totals of English source texts

C2= Percentage totals of English non-translated texts

C3= Percentage totals of Russian source texts

C4= Percentage totals of Russian non-translated texts

Table 4-1 Correlation C1-C4

	C1	C2	C3
C2	0.992		
C3	0.970	0.979	
C4	0.960	0.962	0.978

The correlation figures above are not statistically significantly different from +1. This indicates that all four columns of figures are highly positively correlated.

A Mann-Whitney test (unreported) which does not assume normal distribution of the variables was carried out with similar results.

¹Anthony Woods, Paul Fletcher and Arthur Hughes, *Statistics in Language Studies*, Cambridge Textbooks in Linguistics (Cambridge, 1986), pp. 162-163.

Table 4-2 Totals of Paragraph Features in English Source Texts

FEATURE	Text 1	3	5	7	9	11	13	15	Total
Initiatory	18/20	17/20	15/20	20/20	16/20	19/20	19/20	20/20	144/160 90%
Logical Relation	4/18	4/17	6/16	0/15	0/12	4/19	1/14	0/15	19/126 15%
Grammatical Cohesion	4/18	5/17	3/16	7/15	6/12	4/19	2/14	5/15	36/126 28.5%
Lexical Cohesion	8/18	14/17	6/16	12/15	4/12	12/19	4/14	8/15	68/126 54%
Temporal Reference	8/20	11/20	14/20	13/20	10/20	9/20	5/20	11/20	81/160 50.5%
Spatial Reference	16/20	5/20	13/20	13/20	8/20	8/20	14/20	14/20	91/160 57%
Participant Reference	14/20	11/20	6/20	17/20	11/20	9/20	12/20	18/20	98/160 61.5%
Rhet/voc Summary	1/20	6/20	3/20	3/20	1/20	3/20	4/20	1/20	22/160 14%
Temporal Unity	O 0, (+) 9 + 11, - 0	O 1, (+) 12 + 7, - 0	O 0, (+) 5 + 15, - 0	O 0, (+) 7 + 13, - 0	O 0, (+) 5 + 15, - 0	O 0, (+) 11 + 8, - 1	O 0, (+) 16 + 4, - 0	O 0, (+) 9 + 11, - 0	[O] 1/160, 0.5% [(+) 74/160, 46%] [+ 84/160, 52.5%] [- 1/160, 0.5%]
Spatial Unity	O 0, (+) 4 + 16, - 0	O 1, (+) 16 + 3, - 0	O 0, (+) 5 + 15, - 0	O 2, (+) 6 + 12, - 0	O 0, (+) 8 + 12, - 0	O 0, (+) 14 + 6, - 0	O 0, (+) 7 + 13, - 0	O 0, (+) 6 + 14, - 0	[O] 3/160, 2% [(+) 66/160, 41%] [+ 91/160, 57%] [- 0/160, 0%]
Participant Unity	O 0, (+) 2 + 18, - 0	O 1, (+) 0 + 19, - 0	O 1, (+) 5 + 14, - 0	O 0, (+) 1 + 19, - 0	O 0, (+) 0 + 20, - 0	O 1, (+) 1 + 17, - 1	O 0, (+) 0 + 19, - 1	O 0, (+) 0 + 19, - 1	[O] 3/160, 2% [(+) 9/160, 5.5%] [+ 145/160, 90.5%] [- 3/160, 2%]
Logical Unity	11/20	15/20	4/20	15/20	15/20	19/20	16/20	17/20	112/160 70%
Viewpoint (Ext/Int)	2/18 end 2/20 mid	1/17 0/20	1/16 0/20	0/15 0/20	0/12 0/20	3/19 2/20	3/14 3/20	2/15 4/20	12/126 9.5% 11/160 7%
On/Off Event-Line	0/18 end 1/20 mid	1/17 0/20	4/16 0/20	0/15 1/20	6/12 2/20	2/19 0/20	5/14 4/20	2/15 2/20	20/126 16% 10/160 6%
Terminal Features	10/20	12/20	2/20	7/20	7/20	9/20	12/20	7/20	66/160 41.5%

Table 4-3 Totals of Paragraph Features in English Non-translated Texts

FEATURE	2	4	6	8	10	12	14	16	Total
Initiatory	18/20	19/20	13/20	19/20	19/20	20/20	20/20	20/20	148/160 92.5%
Logical Relation	2/15	1/13	1/15	2/13	4/15	2/13	1/16	1/19	14/119 12%
Grammatical Cohesion	6/15	4/13	1/15	6/13	9/15	3/13	5/16	3/19	37/119 31%
Lexical Cohesion	9/15	8/13	6/15	12/13	4/15	7/13	9/16	13/19	68/119 57%
Temporal Reference	10/20	6/20	10/20	12/20	5/20	14/20	13/20	9/20	79/160 49.5%
Spatial Reference	11/20	13/20	16/20	6/20	10/20	13/20	17/20	16/20	102/160 64%
Participant Reference	9/20	13/20	13/20	18/20	14/20	13/19	13/20	11/20	104/160 65%
Rhet/voc Summary	6/20	2/20	1/20	0/20	1/20	1/20	3/20	2/20	16/160 10%
Temporal Unity	0 0, (+) 8 + 6, - 6	0 2, (+) 12 + 6, - 0	0 0, (+) 12 + 12, - 0	0 1, (+) 8 + 10, - 0	0 0, (+) 15 + 5, - 0	0 0, (+) 15 + 12, - 2	0 1, (+) 7 + 12, - 0	0 0, (+) 9 + 11, - 0	[0 4/160, 2.5%] [(+) 74/160, 46.5%] [+ 74/160, 46.5%] [- 8/160, 5%]
Spatial Unity	0 0, (+) 8 + 8, - 4	0 0, (+) 7 + 13, - 0	0 1, (+) 3 + 16, - 0	0 1, (+) 14 + 5, - 0	0 0, (+) 12 + 7, - 1	0 0, (+) 12 + 14, - 0	0 0, (+) 4 + 16, - 0	0 0, (+) 3 + 17, - 0	[0 2/160, 1.5%] [(+) 57/160, 35%] [+ 96/160, 60%] [- 5/160, 3%]
Participant Unity	0 0, (+) 1 + 19, - 0	0 1, (+) 1 + 18, - 0	0 0, (+) 1 + 19, - 0	0 0, (+) 1 + 19, - 0	0 0, (+) 0 + 20, - 0	0 2, (+) 0 + 18, - 0	0 1 (+) 0 + 19, - 0	0 1, (+) 1 + 16, - 2	[0 5/160, 3%] [(+) 5/160, 3%] [+ 148/160, 92.5%] [- 2/160, 1.5%]
Logical Unity	16/20	11/20	17/20	11/20	12/20	16/20	17/20	13/20	113/160 70%
Viewpoint (Ext/Int)	3/15 end 0/20 mid	3/13 3/20	2/15 5/20	0/13 0/20	1/15 0/20	0/13 0/20	6/16 1/20	0/19 0/20	15/119 12.5% 10/160 6.5%
On/Off Event-Line	2/15 1/20	6/13 4/20	1/15 1/20	0/13 0/20	3/15 1/20	1/13 0/20	1/16 3/20	5/19 1/20	25/119 21% 11/160 7%
Terminal Features	10/20	7/20	1/20	8/20	6/20	5/20	7/20	8/20	52/160 32.5%

Table 4-4 Totals of Paragraph Features in Russian Source Texts

FEATURE	Text 1	3	5	7	9	11	13	15	Total
Initiatory	19/20	20/20	17/20	18/20	18/20	18/20	20/20	20/20	150/160 94%
Logical Relation	2/15	0/16	2/16	2/17	0/16	0/6	5/13	1/18	12/117 10.5%
Grammatical Cohesion	6/15	6/16	5/16	3/17	4/16	3/6	10/13	9/18	46/117 39.5%
Lexical Cohesion	13/15	14/16	8/16	15/17	14/16	6/6	8/13	11/18	89/117 76%
Temporal Reference	14/20	11/20	11/20	4/20	6/20	6/20	13/20	7/20	72/160 45%
Spatial Reference	13/20	16/20	10/20	9/20	16/20	14/20	3/20	12/20	93/160 58%
Participant Reference	14/20	15/20	11/20	9/20	13/20	6/20	14/20	13/20	95/160 59.5%
Rhet/voc Summary	3/20	0/20	0/20	1/20	1/20	0/20	3/20	7/20	16/160 10%
Temporal Unity	0 0, (+) 6 + 12, - 2	0 0, (+) 7 + 13, - 0	0 0, (+) 7 + 13, - 0	0 0, (+) 7 + 2, - 0	0 0, (+) 18 + 7, - 0	0 0, (+) 13 + 7, - 1	0 0, (+) 12 + 8, - 0	0 2, (+) 13 + 5, - 0	[0] 2/160, 1.5% [(+) 88/160, 55%] [+ 67/160, 42%] [- 1/160, 0.5%]
Spatial Unity	0 0, (+) 4 + 16, - 0	0 1, (+) 3 + 17, - 0	0 0, (+) 9 + 10, - 1	0 0, (+) 12 + 8, - 0	0 0, (+) 12 + 14, - 0	0 0, (+) 7 + 12, - 1	0 0, (+) 12 + 8, - 0	0 2, (+) 13 + 5, - 0	[0] 0/160, 0% [(+) 65/160, 40.5%] [+ 93/160, 58%] [- 2/160, 1.5%]
Participant Unity	0 0, (+) 2 + 18, - 0	0 1, (+) 0 + 19, - 0	0 0, (+) 5 + 15, - 0	0 3, (+) 7 + 10, - 0	0 0, (+) 4 + 16, - 0	0 2, (+) 1 + 17, - 0	0 0, (+) 0 + 20, - 0	0 0, (+) 2 + 18, - 0	[0] 5/160, 3% [(+) 22/160, 14%] [+ 133/160, 83%] [- 0/160, 0%]
Logical Unity	11/20	16/20	12/20	8/20	14/20	14/20	16/20	14/20	105/160 66%
Viewpoint (Ext/Int)	0/15 end 0/20 mid	3/16 2/20	0/16 0/20	0/17 0/20	4/17 3/20	0/16 1/20	5/13 6/20	0/18 0/20	12/117 10.5% 12/160 7.5%
On/Off Event-Line	1/15 end 1/20 mid	8/16 5/20	7/16 1/20	3/17 0/20	2/16 1/20	1/16 0/20	3/13 3/20	6/18 0/20	31/117 26.5% 11/160 7%
Terminal Features	4/20	3/20	7/20	8/20	10/20	3/20	6/20	7/20	47/160 30%

Table 4-5 Totals of Paragraph Features in Russian Non-translated Texts

FEATURE	2	4	6	8	10	12	14	16	Total
Initiatory	19/20	20/20	20/20	13/20	16/20	12/20	17/20	15/20	139/160 87%
Logical Relation	1/16	2/11	1/18	3/15	1/6	6/19	1/9	2/19	17/113 15%
Grammatical Cohesion	3/16	0/11	5/18	4/15	3/6	10/19	1/9	8/19	34/113 30%
Lexical Cohesion	10/16	9/11	11/18	5/15	2/6	15/19	5/9	9/19	66/113 58%
Temporal Reference	7/20	5/20	7/20	6/20	11/20	9/20	9/20	6/20	60/160 37.5%
Spatial Reference	14/20	10/20	11/20	8/20	10/20	9/20	11/20	12/20	85/160 53%
Participant Reference	8/20	10/20	14/20	6/20	8/20	7/20	12/20	9/20	74/160 46%
Rhet/voc Summary	2/20	3/20	3/20	2/20	0/20	2/20	0/20	1/20	13/160 8%
Temporal Unity	0 2, (+) 11 + 7, - 0	0 0, (+) 15 + 5, - 0	0 0, (+) 15 + 6, - 0	0 0, (+) 14 + 9, - 0	0 0, (+) 11 + 13, - 0	0 0, (+) 10 + 10, - 0	0 0, (+) 13 + 7, - 0	0 3, (+) 12 + 5, - 0	[0 5/160, 3%] [(+) 93/160, 58%] [+ 62/160, 39%] [- 0/160, 0%]
Spatial Unity	0 0, (+) 6 + 14, - 0	0 1, (+) 10 + 9, - 0	0 0, (+) 9 + 11, - 0	0 0, (+) 10 + 10, - 0	0 0, (+) 11 + 9, - 0	0 0, (+) 9 + 11, - 0	0 1, (+) 8 + 11, - 0	0 0, (+) 12 + 8, - 0	[0 2/160, 1.5%] [(+) 75/160, 49%] [+ 83/160, 52%] [- 0/160, 0%]
Participant Unity	0 8, (+) 2 + 10, - 0	0 0, (+) 3 + 17, - 0	0 0, (+) 0 + 19, - 1	0 0, (+) 5 + 15, - 0	0 0, (+) 0 + 20, - 0	0 1, (+) 7 + 12, - 0	0 1 (+) 1 + 18, - 0	0 3, (+) 5 + 12, - 0	[0 13/160, 13%] [(+) 23/160, 14.5%] [+ 123/160, 77%] [- 1/160, 0.5%]
Logical Unity	16/20	8/20	11/20	14/20	19/20	11/20	13/20	13/20	105/160 65.5%
Viewpoint (Ext/Int)	4/16 end 2/20 mid	5/11 2/20	0/18 0/20	8/15 2/20	1/6 1/20	2/19 1/20	0/9 0/20	0/19 0/20	20/113 17.5% 8/160 5%
On/Off Event-Line	5/16 end 3/20 mid	3/11 2/20	3/18 1/20	0/15 0/20	0/6 0/20	5/19 1/20	4/9 0/20	2/19 0/20	22/113 19.5% 7/160 4.5%
Terminal Features	3/20	8/20	5/20	4/20	4/20	1/20	2/20	7/20	34/160 21.5%

APPENDIX D

WORD COUNT OVER THE FIRST FIFTY PARAGRAPHS

Table 5-1 Russian Source Texts Translated into English

(Text numbers correspond to text numbers in Appendices A and B)

Text	1	3	5	7	9	1 1	1 3	1 5
Para 1	123	64	21 +	15	16 +	45 +	124	30
2	69	56	56	52	36	122	105	40
3	66	19 +	22 +	6 +	69	70 +	132	196
4	5 +	75	98	40	50	62 +	12	215
5	40	70	56	24	5 +	164	312	47
6	30 +	27 +	55	35	33	111	128	162
7	19	85	27	49	44	48	235	122
8	19 +	77	71	32 +	138	54	38	53
9	72	31 +	49	48	57	44 +	81	176
10	36	85	26	16 +	37	32 +	228	61 +
11	152	8 +	50	29 +	22	67 +	361	82
12	48 +	36	58	25 +	7 +	128	116	43
13	30 +	24	16 +	76	53	135	172	22 +
14	18 +	65	91	44	55	34 +	199	177
15	126	43	6	11 +	42	78	316	43
16	21	29	34 +	17 +	50	44 +	296	69
17	21 +	81	64	9 +	34	57 +	40	4 +
18	20 +	16	40 +	11 +	9	34 +	250	37
19	22 +	101	18 +	40	69	80	46 +	129
20	21 +	78	91	43	78	114	50	149
21	38	103	24	25	31 +	54	128	65
22	89	74	97	35	42	60	260	97
23	33	88	69	23 +	125	92	37 +	165
24	22 +	74	81	10 +	9 +	83	143	115
25	29 +	27	36	43	90	340	295	172
26	21 +	88	13	59	47	29	165	149
27	34 +	184	7 +	30 +	76	111	169	143
28	44	66 +	35	69	35 +	59	126	57
29	25	25	87	24 +	89	103	12	66
30	11 +	91	66	70	42	176	48	27
31	24	59	23	92	49	93	53	75
32	13 +	68	33	26 +	11 +	57	87	26
33	30	108	30	43	18	47	25	93
34	18	52	42	28 +	25	14	152	59
35	106	79	83	158	60	25	61	20 +
36	22	95	22	154	98	60	9	112
37	111	85	28 +	36	51	139	18	61
38	56	98	14	12 +	47	119	63	27 +
39	64	35 +	38	34 +	20	145	163	157

40	37	86	37	26	62	74	10 +	116
41	45	65	52	38	12	61	127	36
42	86	35	8 +	21 +	13 +	36	109	70
43	8	116	47	11 +	215	54	88	32
44	5 +	33 +	25 +	41	14 +	58	131	80
45	106	22	97	110	109	47	51	51
46	25+	95	47	15 +	34	61	9	76
47	16+	47	82	23 +	50	154	202	14 +
48	156	94	38 +	36	61	89	82	142
49	38	111	32	37	24	78	96	371
50	168	61	60	54	17	127	36	45
Total	2438	3334	2302	2005	2480	4168	6196	4576
Av. length	48.8	66.7	46.0	40.1	49.6	83.4	123.9	91.5

Table 5-2 Number and Percentage of One-Sentence Paragraphs in First Fifty Paragraphs of Russian Source Texts

1 sent paras.	19	7	12	21	9	10	3	6
%	18	14	24	42	18	20	6	12

Overall average: 68.4 words per paragraph.

Table 5-3 Russian Texts Not Translated into English

Text	2	4	6	8	10	12	14	16
1	40	72	19	29	174	46	38	12
2	19	32	28	45	52	22	6	19
3	51	33	32	32	105	7	6	24
4	102	18	49	28	130	35	37	43
5	9	99	15	34	103	52	46	3
6	42	95	55	14	138	68	67	23
7	72	37	74	30	252	25	7	61
8	32	11	48	34	63	17	51	25
9	23	18	30	21	47	104	61	27
10	17	42	82	2	52	47	24	26
11	80	30	25	66	122	4	24	26
12	52	12	30	18	229	10	61	64
13	69	10	39	57	24	3	108	9
14	41	67	69	55	328	44	89	11
15	67	17	19	49	501	22	67	30
16	99	13	44	24	45	3	52	48
17	34	4	29	6	70	11	5	14
18	65	74	32	90	102	16	5	64
19	124	19	70	93	261	78	36	45
20	66	29	56	6	60	26	59	12
21	46	18	41	28	152	24	76	6

22	40	20	24	3	114	4	30	13
23	61	30	76	38	134	45	40	108
24	118	16	42	42	90	12	37	84
25	40	12	24	12	59	9	98	42
26	62	8	40	68	27	19	36	23
27	13	121	89	42	61	19	68	28
28	12	13	83	18	26	28	34	8
29	11	28	27	20	97	38	21	3
30	27	13	13	36	79	4	26	24
31	27	36	25	32	112	26	22	43
32	13	90	32	43	35	74	26	36
33	19	59	26	93	31	10	31	56
34	13	65	59	38	114	20	26	59
35	25	40	33	26	56	11	80	43
36	30	38	22	38	76	11	14	92
37	34	48	18	38	109	117	52	40
38	100	34	11	45	10	67	39	126
39	33	139	52	12	254	35	10	17
40	124	22	43	29	61	28	169	51
41	145	33	46	32	139	24	44	75
42	85	20	36	35	32	33	60	21
43	183	25	10	47	24	19	15	25
44	15	20	50	12	140	18	6	41
45	23	8	27	50	277	38	56	61
46	13	26	63	21	85	33	167	49
47	71	9	48	7	61	19	46	14
48	38	138	47	62	108	6	53	28
49	16	80	40	37	10	41	18	36
50	76	67	60	55	5	16	51	41
Total	2617	2008	2052	1792	5436	1488	2300	1879
Av. length	52.3	40.2	41.0	35.8	108.7	29.8	46	37.6

Overall average: 48.9

Table 5-4 English Source Texts Translated into Russian

Text	1	3	5	7	9	11	13	15
1	80	11	68	82	97	75	64	131
2	107	197	68	68	33	113	44	87
3	119	26	63	196	93	54	24	137
4	64	69	7	56	46	123	226	286
5	23	219	61	98	60	89	563	96
6	29	212	15	189	82	111	152	198
7	110	247	22	100	57	122	114	84
8	154	141	6	101	80	143	139	72
9	96	35	8	89	82	280	54	70
10	154	32	27	37	33	254	9	78
11	137	115	29	102	78	195	211	90
12	34	212	5	124	99	195	224	126
13	55	115	10	76	48	78	160	156
14	66	250	6	8	32	92	307	190
15	115	187	3	69	131	47	121	138

16	72	91	29	69	30	55	132	94
17	100	97	150	117	28	158	145	94
18	38	258	34	29	51	224	143	139
19	10	149	13	51	92	290	151	102
20	106	28	11	94	134	250	78	110
21	61	71	20	183	54	243	159	69
22	48	38	57	133	75	141	122	86
23	68	76	25	90	28	97	64	130
24	114	134	128	125	27	250	53	39
25	227	91	31	203	23	271	84	121
26	54	98	40	56	40	139	215	124
27	193	334	75	73	114	108	115	243
28	50	133	18	36	54	133	324	58
29	267	96	40	81	68	27	134	53
30	78	28	95	52	13	13	214	126
31	43	98	37	50	89	148	327	252
32	56	179	34	105	11	114	303	101
33	78	120	13	66	140	275	170	129
34	104	98	16	41	71	207	175	156
35	31	114	75	85	40	113	206	86
36	184	52	6	74	53	45	214	41
37	30	257	27	30	103	56	235	89
38	149	120	19	38	66	189	238	71
39	182	134	12	27	243	178	168	114
40	190	167	144	58	65	34	463	57
41	230	184	44	21	106	76	85	28
42	103	34	27	29	123	110	129	70
43	61	97	59	5	80	241	346	46
44	267	143	46	51	52	133	248	120
45	182	37	159	35	82	276	307	104
46	214	184	33	104	47	203	183	114
47	89	64	73	147	43	199	208	54
48	105	187	7	42	62	73	204	69
49	80	224	4	58	54	305	354	54
50	85	58	41	85	109	82	214	106
Total	5292	6342	2140	3988	3521	7427	9321	5388
Av. length	105.8	126.8	42.8	78.8	70.4	148.5	186.4	107.8

Overall average 108.4

Table 5-5 English Texts Not Translated into Russian

Text	2	4	6	8	10	12	14	16
1	12	8	125	125	99	169	82	35
2	114	44	47	29	149	169	54	82
3	91	27	70	46	59	252	92	73
4	107	70	42	73	51	51	81	100
5	115	77	45	126	46	80	91	124
6	58	31	54	170	116	93	62	150
7	133	85	68	30	137	249	36	75
8	170	53	52	92	95	195	76	137
9	134	122	35	76	34	278	92	117
10	115	44	71	22	109	88	111	81

11	117	109	50	78	34	157	93	107
12	98	38	26	64	66	172	37	126
13	308	93	371	12	20	48	112	143
14	144	117	31	90	28	117	63	78
15	186	125	48	12	53	56	116	220
16	78	148	29	90	24	72	119	96
17	44	168	25	50	41	83	69	37
18	86	64	53	74	50	150	83	63
19	23	97	152	69	81	216	76	174
20	130	163	29	123	52	147	48	106
21	85	164	26	32	46	46	42	66
22	38	55	25	57	157	73	48	59
23	104	61	29	66	109	179	35	135
24	127	120	119	132	19	67	113	95
25	34	40	71	60	28	137	74	133
26	56	86	234	59	109	219	98	90
27	119	34	43	45	88	222	41	114
28	104	66	46	59	64	143	82	160
29	21	105	22	84	84	49	27	120
30	74	48	49	42	29	94	94	98
31	173	69	26	104	35	226	61	109
32	49	95	106	36	87	67	84	56
33	83	62	48	82	21	215	64	95
34	43	142	60	48	91	207	87	62
35	96	35	137	112	60	154	39	128
36	187	118	218	90	49	104	37	82
37	24	121	33	14	110	119	98	84
38	58	105	68	55	72	65	50	214
39	35	156	145	113	114	15	38	48
40	70	145	87	51	84	109	96	61
41	248	64	176	66	75	88	85	63
42	95	56	59	28	75	203	69	127
43	62	140	145	7	78	145	40	129
44	73	58	50	94	75	25	33	103
45	35	26	97	106	162	107	57	82
46	30	35	90	67	37	73	103	161
47	96	28	82	55	36	142	132	140
48	97	46	85	54	141	103	34	101
49	332	85	57	127	184	132	130	56
50	173	43	19	110	85	267	95	238
Total	5084	4083	3875	3506	3748	6637	3679	5333
Av. length	101.7	81.7	77.5	70.1	75.0	132.7	73.6	106.7

Overall average: 89.9

APPENDIX E

ANALYSIS OF ALTERATIONS TO PARAGRAPH STRUCTURE

(I) SAMPLE TEXT AND ANALYSIS

Russian Source Text: *Дело было в Пенькове*

Однако Игнатьев и на это ничего не ответил. Задумавшись, он смотрел вслед удаляющимся огням трактора и молчал. Это был еще молодой, неженатый парень, недавний комсомолец, умный, начитанный, отзывчивый, застенчивый и часто от застенчивости не к месту улыбающийся. Был у него только один недостаток: он плохо знал сельское хозяйство и механизацию. И, как часто бывает в таких случаях, именно по сельскому хозяйству и механизации он любил давать самые разнообразные указания и советы.¹

English Translation:

This, too, Ignatyev ignored. He stood lost in thought watching the disappearing lights of the tractor and said nothing.

¹Сергей Антонов, *Дело было в Пенькове* in Сергей Антонов, *Повести и рассказы* (Moscow, 1961), pp. 204-359, p. 221.

*Ignatyev was a young, unmarried chap, just past the Komsomol age, clever, well-read and responsive, but he was shy and to cover up his shyness he often smiled when a smile was uncalled for. His only shortcoming was that he had a poor knowledge of agriculture and machinery. And as often happens in such cases, it was just agriculture and machinery he was fondest of, offering advice on and giving all sorts of instructions in.*²

1 Alteration No. and Page Refs. English-E Russian-R	2 Paragraph Length before Alteration	3 Original Paragraph Longer than Text Average	4 Original Paragraph Longer than Target Average	5 One-Sentence Paragraph Created in Translation	6 Other Paragraph Features Present at Alteration
Divisions 1 p30 E p221 R	71	Tex Av 48.8 +	Tar Av 99.2 -	Av. 38% O	Gen, G.Cons.
		1+/1	0+/1	0/2	

Column Headings

1 In the first column the number of the alteration and the page references are given in the translated text and in the source text.

2 In the second column the length of the source text paragraph(s) before alteration in the process of translation are given. In the case of a division the length of the source text paragraph before division is given. In the case of a linkage the length of the two source text paragraphs are given. In some cases a paragraph may be divided into more than two paragraphs in translation; these divisions are numbered as separate alterations, but the paragraph is analysed only once in the third, fourth and

²Sergei Antonov, *It Happened in Penkovo*, translated by Olga Shartse (Moscow, 1959), p. 30.

fifth columns. Likewise more than two paragraphs may be linked in translation and these are numbered as separate alterations, but each paragraph is analysed only once in the third, fourth and fifth columns. The paragraphs concerned are indicated by bold type.

3 In the third column the paragraph length(s) in the second column are compared with the average paragraph length for each text. In the case of divisions, where the original paragraph length in the second column was greater than the text average, the expected result, this was indicated by a + in the third column, where the original paragraph length in the second column was less than the text average, this was indicated by -.

In the case of linkages, where the original paragraph length in the second column were less than the text average, the expected result, this was indicated by a + for each paragraph in the third column, where the original paragraph length in the second column was greater than the text average, this was indicated by a - for each paragraph.

4 In the fourth column the paragraph length(s) in the second column are compared with the average paragraph length for the target literature. In the case of divisions, where the original paragraph length in the second column was greater than the target average, this was indicated by a + in the fourth column, where the original paragraph length in the second column was less than the target average, this was indicated by a -.

In the case of linkages, where the original paragraph length in the second column were less than the target average, this was indicated by a + for each paragraph in the fourth column, where the original paragraph length in the second column was greater

than the target average, this was indicated by a - for each paragraph.

There was not an expected result for the fourth column, as there was no predicted correlation between the paragraph lengths at alterations and the target average paragraph length.

5 In the fifth column the number of alterations involving paragraphs of one sentence were given. It was expected that a large number of linkages would involve sentences of one paragraph being added to adjacent paragraphs; and that few one-sentence paragraphs would be created through divisions. At the head of the column the number of one-sentence paragraphs occurring in the first fifty paragraphs of each text were given as a percentage (See Appendix D Translations from Russian into English). It was expected that the linkages would involve a greater percentage of one-sentence paragraphs than the average for each text, while the divisions would involve a smaller percentage of one-sentence paragraphs than the average of each text.

6 In the sixth column any additional paragraph features, as established in Appendix B were given. Where there were divisions, any other paragraph feature often accompanying a paragraph boundary, such as a temporal or spatial reference was given; where there were linkages, any other paragraph feature often present within a paragraph unit, such as spatial or temporal unity was given.

The following abbreviations were used:

Features that indicate the beginning of a paragraph:

Initiatory *which comprises:*

Grammatical construction or set expression (G

Cons)

Expression denoting the beginning of an event or action (Beg)

General statement (Gen)

Indication of paragraph content (Indic)

Short opening sentence (Short)

Use of keyword(s) (Keywords)

Logical Relation (Log Relat)

Grammatical Cohesion (Gram Coh)

Lexical Cohesion (Lex Coh)

Features that indicate either the beginning or the end of a paragraph or both:

Temporal Reference (Temp Ref)

Spatial Reference (Spat Ref)

Participant Reference (Part Ref)

Rhet/Voc (Rhetorical Question/ Vocative)

Summary

Features that indicate the internal unity of a paragraph:

Temporal Unity (Temp Unity)

Spatial Unity (Spat Unity)

Participant Unity (Part Unity)

Logical Unity (Log Unity)

Grammatical Cohesion (Gram Coh)

Lexical Cohesion (Lex Coh)

Viewpoint:Ext/Int [Vpt(Ex/In)]

On/Off Event-Line (Ev-Line)

Features that indicate the end of a paragraph:

Terminal Features *which includes:*

Outcome/Aside/Explanation (Out/As/Ex)

Participant removed (Rem Part)

Terminus (Term)

(II) TRANSLATIONS FROM RUSSIAN INTO ENGLISH

Table 6-1. Дело было в Пенькове

Analysis of Divisions in Translation into English

Alteration No.and Page Refs. English-E Russian-R	Paragraph Length before Alteration	Original Paragraph Longer than Text Average	Original Paragraph Longer than Target Average	One- Sentence Paragraph Created in Translation	Other Paragraph Features Present at Alteration
Divisions 1 p 30 E p 221 R	71	Tex Av 48.8 +	Tar Av 99.2 -	Av 38% 0	Gen, G Cons
		1+/1	0+/1	0/2 0%	

Table 6-2 Дело было в Пенькове**Analysis of Linkages in Translation into English**

Alteration No. and Page Refs. English-E Russian-R	Paragraph Length before Alteration	Original Paragraphs Shorter than Text Average	Original Paragraphs Shorter than Target Average	One-Sentence Paragraph Added in Translation	Other Paragraph Features Present at Alteration
Linkages 1 p 8 E p 205 R	5+40	Tex Av 48.8 + +	Tar Av 99.2 + +	Av 38% 1	Lex Coh
2 p 8 E p 205 R	40+30	+	+	1	Lex Coh
3 p 8 E p 205 R	30+19	+	+	0	Lex Coh, Summary
4 p 17 E p2 11 R	29+21	+ +	+ +	2	Ev-Line
5 p 24 E p 217 R	5+106	+ -	+ -	1	Log Unity Gram Coh
6 p 44 E p 231/2 R	20+63	+ -	+ +	1	Log Unity Lex Coh
7 p 68 E p 249/50 R	5+50	+ -	+ +	1	Lex Coh
8 p 69 E p 250 R	10+18	+ +	+ +	1	Ev-Line Lex Coh
9 p70 E p251 R	7+39	+ +	+ +	1	Log Unity Lex Coh
10 p 78 E p 257 R	3+23	+ +	+ +	1	Log Unity Lex Coh
		15+/18	17+/18	10/18 55.6%	

Table 6-3 Дом на площади**Analysis of Linkages in Translation into English**

Alteration No.and Page Refs. English-E Russian-R	Paragraph Length before Alteration	Original Paragraphs Shorter than Text Average	Original Paragraphs Shorter than Target Average	One- Sentence Paragraph Added in Translation	Other Paragraph Features Present at Alteration
Linkages 1 p 33 E p 23 R	42+52	Tex Av 66.7 + +	Tar Av 99.2 + +	Av 14% 0	Log Unity
2 p 60 E p 46 R	11+60	+ +	+ +	1	Log Unity, Lex Coh, Spat Unity
3 p 63 E p 48 R	33+30	+ +	+ +	2	Log Unity, Part Unity
4 p78 E p62 R	13+95	+ -	+ +	1	Spat Unity, Ev- Line
5 p 88 E p 71 R	36+22	+ +	+ +	1	Ev-Line LexCoh, Spat Unity
6 p 91 E p 73/4 R	56+28	+ +	+ +	0	Lex Coh
7 p 100 E p 81 R	38+16	+ +	+ +	1	Lex Coh
8 p 111 E p 90 R	50+11	+ +	+ +	1	Log Unity, Lex Coh
		15+/16	16+/16	7/16 43.8%	

Table 6-4 Доктор Живаго**Analysis of Divisions in Translation into English**

Alteration No.and Page Refs. English-E Russian-R	Paragraph Length before Alteration	Original Paragraph Longer than Text Average	Original Paragraph Longer than Target Average	One- Sentence Paragraph Created in Translation	Other Paragraph Features Present at Alteration
Divisions 1 p 12 E p 4 R	91	Tex Av 46.0 +	Tar Av 99.2 -	Av 24% 1	Beg, Ev-Line
2 p 21 E p 12 R	47	+	-	1	Spat Ref
3 p 42 E p 32 R	77	+	-	0	Temp Ref, Ev-Line
4 p 54 E p 43 R	86	+	-	0	Gen, Ev-Line
5 p 68 E p 56 R	98	+	-	0	Part Ref, Ev-Line
6 p 73 E p 60 R	91	+	-	1	Temp Ref, PartRef
7 p 74 E p 61 R	90	+	-	0	Spat Ref
8 p 91 E p 78 R	121	+	+	0	Part Ref
9 p 93 E p 80 R	64	+	-	1	Ev-Line
10 p 94 E p 80 R	29	-	-	1	Vpt (In/Ex) See Linkage 19
11 p 100 E p 87 R	40	-	-	0	Part Ref
12 p 106 E p 92 R	103	+	-	0	Temp Ref, Beg
13 p 111 E p 97 R	108	+	-	1	Part Ref
		11+/13	1+/13	23% 6/26	

Table 6-5 Доктор Живаго**Analysis of Linkages in Translation into English**

Alteration No. and Page Refs. English-E Russian-R	Paragraph Length before Alteration	Original Paragraphs Shorter than Text Average	Original Paragraphs Shorter than Target Average	One-Sentence Paragraph Added in Translation	Other Paragraph Features Present at Alteration
Linkages 1 p 13 E p 5 R	16+91	Tex Av 46.0 + -	Tar Av 99.2 + +	Av 24% 1	Lex Coh, Log Unity
2 p 14 E p 6 R	48+39	- +	+ +	1	Lex Coh, Log Unity, Gram Coh
3 p 20 E p 11 R	22+28	+ +	+ +	1	Spat Unity
4 p 27 E p 17 R	73+40	- +	+ +	0	
5 p 28 E p 18 R	23+31	+ +	+ +	0	Gram Coh
6 p 32 E p 22/3 R	14+20	+ +	+ +	1	Part Unity
7 p 37 E p 27 R	35+27	+ +	+ +	0	Part Unity
8 p 47 E p 36 R	23+44	+ +	+ +	1	Part Unity
9 p 47 E p 36 R	40+71	+ -	+ +	0	Gram Coh, Lex Unity
10 p 48 E p 38 R	32+61	+ -	+ +	0	Lex Coh Spat Unity
11 p 51 E p 40 R	34+16	+ +	+ +	1	Lex Coh
12 p 52 E p 41 R	27+13	+ +	+ +	2	Part Unity
13 p 67 E p 54 R	33+39	+ +	+ +	0	Lex Coh
14 p 69 E p 56 R	27+13	+ +	+ +	0	Lex Coh
15 p 69 E p 57 R	40+18	+ +	+ +	0	Log Unity
16 p 73 E p 60 R	26+43	+ +	+ +	1	Spat Unity
17 p 79 E p 66 R	58+8	- +	+ +	1	Log Unity
18 p 88 E p 75 R	19+19	+ +	+ +	0	Gram Coh Lex Coh
19 p 93 E p 80 R	29+25	+ +	+ +	1	Gram Coh Lex Coh
20 p 94 E p 80 R	26+30	+ +	+ +	1	Log Unity
21 p 94 E p 80 R	30+9	+	+	1	Gram Coh Lex Coh
22 p 101 E p 87 R	39+54	+ -	+ +	0	Part Unity
		36+/43	43+/43	13/43 30.2%	

Table 6-6 Жизнь и судьба**Analysis of Divisions in Translation into English**

Alteration No.and Page Refs. English-E Russian-R	Paragraph Length before Alteration	Original Paragraph Longer than Text Average	Original Paragraph Longer than Target Average	One- Sentence Paragraph Created in Translation	Other Paragraph Features Present at Alteration
Divisions 1 p 23 E p 4 R	93	Tex Av 40.1 +	Tar Av 99.2 -	Av 42% 0	Vpt (Ex-In) Gen
2 p 24 E p 4 R	158	+	+	0	Spat Ref, Beg, Temp Ref Part Ref
3 p 24 E p 4 R	154-> 36+67	+	+	0	Part Ref, Log Relat
4 p 24 E p 4 R	-> 67+51			0	Gen
5 p 27 E p 6 R	54	+	-	0	Gen
6 p 31 E p 9 R	54	+	-	0	Temp Ref, Gen
7 p 48 E p 22 R	34	-	-	0	Log Relat
8 p 49 E p 22 R	45	+	-	0	Gen, Gram Coh
9 p 59 E p 30 R	65	+	-	0	Spat Ref, Part Ref, Ev-Line
		7+/8	2+/8	0/17 0%	

Table 6-7 Жизнь и судьба**Analysis of Linkages in Translation into English**

Alteration No.and Page Refs. English-E Russian-R	Paragraph Length before Alteration	Original Paragraphs Shorter than Text Average	Original Paragraphs Shorter than Target Average	One- Sentence Paragraph Added in Translation	Other Paragraph Features Present at Alteration
Linkages 1 p 20 E p 2 R	16+29	Tex Av 40.1 + +	Tar Av 99.2 + +	Av 42% 2	Lex Coh,
2 p 21 E p 2 R	11+17	+ +	+ +	2	Lex Coh, Gram Coh
3 p 21 E p 2 R	9+12	+ +	+ +	2	Lex Coh
4 p 21 E p 2 R	12+40	+	+	0	Lex Coh, Log Unity
5 p 22 E p 3 R	23+10	+ +	+ +	2	Lex Coh
6 p 25 E p 5 R	27+38	+ +	+ +	0	Lex Coh, Part Unity
7 p 25 E p 5 R	21+11	+ +	+ +	2	Lex Coh, Part Unity
8 p 25 E p 5 R	11+41	-	+	0	Lex Coh, Part Unity
9 p 26 E p 6 R	15+23	+ +	+ +	2	Lex Coh, Part Unity
10 p 26 E p 6 R	23+14	+	+	1	Lex Coh, Part Unity
11 p 26 E p 6 R	37+15	+ +	+ +	1	Lex Coh
12 p 28 E p 7 R	28+79	+ -	+ +	0	Lex Coh, Part Unity, Log Unity
13 p 31 E p 9 R	18+23	+ +	+ +	2	Lex Coh, Gram Coh
14 p 32 E p 10 R	14+19	+ +	+ +	2	Lex Coh, Log Unity
15 p 32 E p 10 R	19+27	+	+	1	Lex Coh, Log Unity, Gram Coh
16 p 32 E p 10 R	22+24	+ +	+ +	2	Lex Coh
17 p 33 E p 11 R	12+19	+ +	+ +	1	Lex Coh, Gram Coh
18 p 33 E p 11 R	19+26	+	+	0	Lex Coh
19 p 33 E p 11 R	26+22	+	+	1	Lex Coh, Log Unity
20 p 35 E p 12 R	42+25	- +	+ +	1	Lex Coh
21 p 35 E p 12 R	9+54	+ -	+ +	1	Lex Coh, Log Unity, Gram Coh
22 p 37 E p 13 R	6+27	+ +	+ +	2	Lex Coh, Log Unity
23 p 37 E p 13 R	30+44	+ -	+ +	0	Lex Coh,, Log Unity, Gram Coh

24 p 42 E p 17 R	25+24	++	++	2	Lex Coh, Log Unity
25 p 42 E p 17 R	29+11	++	++	1	Lex Coh
26 p 43 E p 18 R	16+15	++	++	2	Lex Coh, Log Unity
27 p 45 E p 19 R	17+14	++	++	2	
28 p 48 E p 22 R	15+33	++	++	2	Lex Coh, Log Unity, Gram Coh
29 p 48 E p 22 R	22+27	++	++	2	Lex Coh, Log Unity, Gram Coh
30 p 49 E p 22 R	15+25	++	++	1	Lex Coh, Gram Coh
31 p 49 E p 23 R	12+73	+-	++	1	Part Unity
32 p 51 E p 24 R	7+22	++	++	1	Lex Coh, Log Unity
33 p 51 E p 24 R	18+56	+-	++	1	Lex Coh
34 p 52 E p 25 R	10+8	++	++	2	Lex Coh, Gram Coh, Log Unity
35 p 52 E p 25 R	8+15	+	+	1	Lex Coh, Gram Coh, Log Unity
36 p 53 E p 25 R	17+29	++	++	2	Lex Coh
37 p 53 E p 25 R	17+44	+-	++	1	Lex Coh
38 p 53 E p 25 R	19+22	++	++	1	Lex Coh, Gram Coh
39 p 54 E p 26 R	18+6	++	++	2	Gram Coh, Log Unity
40 p 54 E p 26 R	3+32	++	++	1	Lex Coh, Log Unity
41 p 54 E p 27 R	12+18	++	++	2	Gram Coh, Spat Unity
42 p 54 E p 27 R	57+25	- +	++	0	Lex Coh, Vpt
43 p 54 E p 27 R	14+18	++	++	2	Lex Coh, Gram Coh
44 p 55 E p 27 R	5+66	+-	++	1	Lex Coh,
45 p 57 E p 29 R	27+42	+-	++	1	Lex Coh, Part Unity
46 p 57 E p 29 R	13+29	++	++	1	Lex Coh, Gram Coh
47 p 59 E p 30 R	43+25	- +	++	0	Lex Coh, Spat Unity
48 p 59 E p 30 R	9+50	+-	++	1	Lex Coh, Log Unity
49 p 59 E p 30 R	15+17	++	++	2	Lex Coh, Temp Unity, Part Unity
50 p 60 E p 30/1 R	9+20	++	++	2	Lex Coh, Temp Unity, Part Unity
51 p 60 E p 31 R	20+ 34	+	+	0	Lex Coh, Spat Unity, Part Unity

52 p 60 E p 31 R	19+20	++	++	1	Lex Coh, Spat Unity
53 p 61 E p 32 R	15+30	++	++	2	Lex Coh, Log Unity, Part Unity
54 p 65 E p 34 R	40+13	++	++	1	Lex Coh, Part Unity, Part Unity
55 p 72 E p 39 R	81+21	- +	++	1	Lex Coh, Log Unity, Gram Coh
56 p 72 E p 40 R	32+22	- +	++	2	Lex Coh, Log Unity
57 p 72 E p 40 R	22+6	+	+	1	Lex Coh, Log Unity
58 p 72 E p 40 R	23+37	++	++	2	Lex Coh, Log Unity, Part Unity
59 p 75 E p 42 R	20+31	++	++	2	Lex Coh
60 p 76 E p 43 R	57+12	- +	++	1	Lex Coh, Log Unity, Gram Coh
61 p 95 E p 55 R	13+34	- +	++	1	Lex Coh
62 p 95 E p 55 R	34+13	+	+	1	Gram Coh
63 p 96 E p 56 R	5+11	++	++	2	Lex Coh
64 p 97 E p 57 R	7+11	++	++	2	Lex Coh, Gram Coh
65 p 106 E p 63 R	4+10	++	++	2	Lex Coh, Log Unity, Gram Coh
		105+/120	120+/120	85/120 70.8%	

Table 6-8 Деньги для Марии**Analysis of Divisions in Translation into English**

Alteration No.and Page Refs. English-E Russian-R	Paragraph Length before Alteration	Original Paragraph Longer than Text Average	Original Paragraph Longer than Target Average	One-Sentence Paragraph Created in Translation	Other Paragraph Features Present at Alteration
Divisions 1 p 4 E p 33 R	138	Tex Av 47.6 +	Tar Av 99.2 +	Av 18% 0	Temp Ref
2 p 20 E p 43/4 R	205	+	+	0	Beg, Ev-Line
		2+/2	2+/2	0/4 0%	

Table 6-9 Деньги для Марии**Analysis of Linkages in Translation into English**

Alteration No.and Page Refs. English-E Russian-R	Paragraph Length before Alteration	Original Paragraphs Shorter than Text Average	Original Paragraphs Shorter than Target Average	One-Sentence Paragraph Added in Translation	Other Paragraph Features Present at Alteration
Linkages 1 p 15 E p 40 R	11+18	Tex Av 47.6 + +	Tar Av 99.2 + +	Av 18% 1	Lex Coh.
2 p 28 E p 49 R	22+58	+ -	+ +	0	Lex Coh, Part Unity
3 p 31 E p 51 R	52+40	- +	+ +	0	Part Unity
4 p 43 E p 59/60 R	60+41	- +	+ +	0	Lex Coh
5 p 45 E p 61 R	60+7	- +	+ +	1	Lex Coh, Log Unity
6 p 66 E p 76 R	26+19	+ +	+ +	1	Lex Coh, Part Unity
7 p 66 E p 76 R	19+65	-	+	0	Lex Coh, Part Unity
8 p 68 E p 77 R	82+41	- +	+ +	0	Lex Coh, Part Unity, Log Unity
		9+/15	15+/15	3/15 20%	

Table 6-10 Другая жизнь**Analysis of Divisions in Translation into English**

Alteration No.and Page Refs. English-E Russian-R	Paragraph Length before Alteration	Original Paragraph Longer than Text Average	Original Paragraph Longer than Target Average	One-Sentence Paragraph Created in Translation	Other Paragraph Features Present at Alteration
Divisions 1 p 1 E p 404 R	124	TexAv123.9 +	Tar Av 99.2 +	Av 6% 0	G cons, Beg, Ev-Line
2 p 6 E p 408 R	213-> 157+39	+	+	0	Beg, Part Ref
3 p 6 E p 408 R	-> 39+17			1	Vpt(In/Ex)
4 p 6 E p 408 R	228-> 28+50	+	+	0	Gen, Part Ref, Ev-Line
5 p 6 E p 409 R	-> 50+86			0	Temp Ref
6 p 6 E p 409 R	-> 86+64			0	Part Ref, Temp Ref
7 p 7 E p 410 R	394	+	+	0	Part Ref
8 p 10 E p 412 R	316	+	+	0	Beg, G Cons
9 p 11 E p 413 R	285	+	+	0	Temp Ref, Spat Ref
10 p 12 E p 414 R	297-> 84+59	+	+	0	Vpt(In/Ex) Part Ref
11 p 12 E p 414 R	-> 59+72			0	Temp Ref, Part Ref
12 p 13 E p 415 R	-> 72+82			0	Ev-Line, Spat Ref
13 p 15 E p 417 R	260	+	+	0	Temp Ref
14 p 17 E p 418 R	345	+	+	0	Part Ref
15 p 20 E p 421 R	137	+	+	0	Temp Ref, Beg, Ev-Line
16 p 24 E p 425 R	131	+	+	0	Temp Ref, Spat Ref, Gen
17 p 27 E p 427 R	152	+	+	0	Vpt(Ex/In)
18 p 28 E p 428 R	105	-	+	0	Temp Ref, Part Ref
19 p 31 E p 431 R	203	+	+	0	Gen
20 p 33 E p 433 R	171	+	+	0	Ev-Line, Temp Ref, Part Ref
21 p 34 E p 433 R	53	-	-	0	Temp Ref, Beg
22 p 34 E p 433 R	112	-	+	0	Ev-Line, Part Ref
23 p 35 E p 435 R	158	+	+	0	Ev-Line, Temp Ref

24 p 39 E p 438 R	113	-	+	0	(See Link. No 1) Vpt, Part Ref (Para rewritten)
		15+/20	18+/20	1/40 2.5%	

Table 6-11 Другая жизнь**Analysis of Linkages in Translation into English**

Alteration No.and Page Refs. English-E Russian-R	Paragraph Length before Alteration	Original Paragraphs Shorter than Text Average	Original Paragraphs Shorter than Target Average	One- Sentence Paragraph Added in Translation	Other Paragraph Features Present at Alteration
Linkages 1 p 39 E p 437 R	56+45	TexAv123.9 + +	Tar Av 99.2 + +	Av 6% 1	(See Div. No 24) Lex Coh. (Para rewritten)
		2+/2	2+/2	1/2 50%	

Table 6-12 Тяжелый песок**Analysis of Divisions in Translation into English**

Alteration No.and Page Refs. English-E Russian-R	Paragraph Length before Alteration	Original Paragraph Longer than Text Average	Original Paragraph Longer than Target Average	One-Sentence Paragraph Created in Translation	Other Paragraph Features Present at Alteration
Divisions 1 p 20 E p 16 R	116	Tex Av 91.5 +	Tar Av 99.2 +	Av 12% 0	Gen
2 p 23 E p 18 R	371-> 71+99	+	+	0	Part Ref
3 p 23 E p 18 R	-> 99+201			0	Ev-Line, Part Ref
4 p 24 E p 19 R	88	-	-	0	Part Ref, Gen
5 p 44 E p 35 R	151	+	+	0	Gen
6 p 49 E p 39 R	240	+	+	0	Part Ref
7 p 50 E p 40 R	426-> 210+45	+	+	0	G cons
8 p50/1 E p 40 R	-> 45+171			0	G cons
9 p 57 E p 46 R	224	+	+	0	Temp Ref, Log Relat
10 p 64 E p 52 R	326	+	+	0	Ev-Line
11 p 66 E p53 R	234	+	+	0	Beg, Gen, G cons
12 p 76 E p61 R	114	+	+	0	G cons, Ev-Line
13 p 76 E p61 R	62	-	-	2	Gen, Part Ref
14 p 97 E p79 R	126	+	+	0	Ev-Line, Beg, Temp Ref
		10+/12	10+/12	2/26 7.6%	

Table 6-13 Тяжелый песок**Analysis of Linkages in Translation into English**

Alteration No.and Page Refs. English-E Russian-R	Paragraph Length before Alteration	Original Paragraphs Shorter than Text Average	Original Paragraphs Shorter than Target Average	One-Sentence Paragraph Added in Translation	Other Paragraph Features Present at Alteration
Linkages 1 p 7 E p 5 R	30+40	Tex Av 91.5 + +	Tar Av 99.2 + +	Av 12% 0	Gram Coh, Log Unity
2 p 11 E p 9 R	22+177	+ -	+ -	1	Lex Coh

3 p 12 E p 9 R	69+4	++	++	1	Gram Coh
4 p 19 E p 14 R	66+27	++	++	0	Lex Coh, Gram Coh
5 p 19 E p 15 R	59+20	++	++	0	Log Unity, Summary
6 p 21 E p 16 R	70+32	++	++	0	Lex Coh
7 p 22 E p 17 R	14+142	+-	+-	1	Log Unity, part Unity
8 p 24 E p 19 R	47+51	++	++	0	Part Unity
9 p 24 E p 19 R	13+193	+-	+-	1	Log Unity
10 p 25 E p 20 R	193+37	+	+	0	Log Unity, Gram Coh, Summary
11 p 26 E p 20 R	39+4	++	++	1	Gram Coh
12 p 27 E p 21 R	125+17	-+	-+	1	Gram Coh, Log Unity, Summary
13 p 29 E p 22 R	58+81	++	++	0	Lex Coh, Gram Coh, Log Unity
14 p 33 E p 25 R	22+173	+-	+-	0	Lex Coh
15 p 34 E p 27 R	24+102	+-	+-	1	Part Unity
16 p 35 E p 27 R	33+92	+-	++	0	Gram Coh
17 p 35E p 28 R	19+72	++	++	0	Gram Coh, Part Unity
18 p 41 E p 32 R	6+211	+-	+-	1	Lex Coh, Gram Coh
19 p 44 E p 35 R	104+48	-+	-+	0	Log Unity
20 p 45 E p 35 R	17+50	++	++	0	Lex Coh
21 p 45 E p 36 R	45+24	++	++	1	Lex Coh
22 p 47 E p 38 R	27+25	++	++	1	
23 p 48 E p 39 R	60+15	++	++	1	Gram Coh, Summary
24 p 49 E p 39 R	112+114	--	--	0	Lex Coh, Part Unity
25 p 49 E p 40 R	114+8	+	+	1	Lex Coh. Log Unity
26 p 52 E p 42 R	35+5	++	++	1	Gram Coh
27 p 55 E p 44 R	12+85	++	++	0	Lex Coh
28 p 56 E p 45 R	27+27	++	++	0	Lex Coh
29 p 58 E p 47 R	154+22	++	++	1	Gram Coh
30 p 68 E p 54 R	10+127	++	++	1	Log Unity, Gram Coh

31 p 68 E p 55 R	5+20	++	++	2	Gram Coh
32 p 69 E p 55 R	20+14	+	+	1	Lex Coh
33 p 69 E p 55 R	14+6	+	+	1	Log Unity, Gram Coh, Summary
34 p 71 E p 57 R	26+27	++	++	1	Gram Coh, Log Unity
35 p 73 E p 58 R	63+45	++	++	0	Lex Coh, Log Unity
36 p 75 E p 60 R	19+29	++	++	1	Gram Coh
37 p 79 E p 63 R	45+45	++	++	1	Log Unity
38 p 81 E p 65 R	7+208	+-	+-	1	Lex Coh
39 p 90 E p 73 R	7+25	++	++	1	Lex Coh
40 p 94 E p 76 R	7+112	+-	+-	1	Log Unity
41 p 96 E p 77 R	8+69	++	++	1	Log Unity
42 p 100 E p 82 R	11+141	+-	+-	1	Lex Coh
43 p 101 E p 82 R	24+101	+-	+-	0	Gram Coh, Log Unity
44 p 103 E p 84 R	154+147	--	--	0	Gram Coh, Log Unity, Lex Coh
45 p 105 E p 86 R	16+24	++	++	2	Gram Coh, Log Unity
46 p 107 E p 87 R	2+8	++	++	2	Gram Coh
		71+/88	72+/88	31/88 35.2%	

Table 6-14 Total Number of Divisions (Russian into English)

		Original Paragraph Longer than Text Average	Original Paragraph Longer than Target Average	One-Sentence Paragraph Created in Translation	
		46+/56	33+/56	9/115	

Table 6-15 Total Number of Linkages (Russian into English)

		Original Paragraph Shorter than Text Average	Original Paragraph Shorter than Target Average	One-Sentence Paragraph Created in Translation	
		253+/302	285+/302	150/302	

(II) TRANSLATIONS FROM ENGLISH INTO RUSSIAN**Table 7-1 *The Pearl*****Analysis of Divisions in Translation into Russian**

Alteration No. and Page Refs. Russian-R English-E	Paragraph Length before Alteration	Original Paragraph Longer than Text Average	Original Paragraph Longer than Target Average	One-Sentence Paragraph Created in Translation	Other Paragraph Features Present at Alteration
Divisions 1 p 15 R p 19 E	104	TexAv105.8 -	Tar Av 58.7 +	1	Gen
2 p 19 R p 26 E	80	-	+	1	Part Ref, End of Chapter
		0+/2	2+/2	2/4	

Table 7-2 *The Go-Between***Analysis of Divisions in Translation into Russian**

Alteration No. and Page Refs. Russian-R English-E	Paragraph Length before Alteration	Original Paragraph Longer than Text Average	Original Paragraph Longer than Target Average	One-Sentence Paragraph Created in Translation	Other Paragraph Features Present at Alteration
Divisions 1 p 134 R p 22 E	257	TexAv126.8 +	Tar Av 58.7 +	1	Part Ref, Gen, Ev-Line
		1+/1	1+/1	1+/2	

Table 7-3 *Dandelion Wine***Analysis of Divisions in Translation into Russian**

Alteration No. and Page Refs. Russian-R English-E	Paragraph Length before Alteration	Original Paragraph Longer than Text Average	Original Paragraph Longer than Target Average	One-Sentence Paragraph Created in Translation	Other Paragraph Features Present at Alteration
Divisions 1 p 17 R p 11 E	40	Tex Av 42.8 -	Tar Av 58.7 -	1	Vpt(In/Ex)
2 p 19 R p 13	112	+	+	0	Vpt(In/Ex), Part Ref
3 p 21 R p 14 E	59	+	+	0	Vpt(Ex/In)
4 p 46 R p 39 E	14	-	-	0	
		2+/4	2+/4	1/8	

Table 7-4 To Kill A Mockingbird
Analysis of Divisions in Translation into Russian

Alteration No.and Page Refs. Russian-R English-E	Paragraph Length before Alteration	Original Paragraph Longer than Text Average	Original Paragraph Longer than Target Average	One- Sentence Paragraph Created in Translation	Other Paragraph Features Present at Alteration
Divisions 1 p 244 R p 38 E	105	Tex Av 78.8 +	Tar Av 58.7 +	1	End of Chapter, Summary
		1+/1	1+/1	1+/2	

Table 7-5 To Kill A Mockingbird
Analysis of Linkages in Translation into Russian

Alteration No.and Page Refs. Russian-R English-E	Paragraph Length before Alteration	Original Paragraphs Shorter than Text Average	Original Paragraphs Shorter than Target Average	One- Sentence Paragraph Added in Translation	Other Paragraph Features Present at Alteration
Linkages 1 p 265 R p 59/60 E	34+32	Tex Av 48.8 + +	Tar Av 58.7 + +	1	Part Unity, Lex Coh.
		2+/2	2+/2	1+/2	

Table 7-6 Corridors of Power
Analysis of Linkages in Translation into Russian

Alteration No.and Page Refs. Russian-R English-E	Paragraph Length before Alteration	Original Paragraphs Shorter than Text Average	Original Paragraphs Shorter than Target Average	One- Sentence Paragraph Added in Translation	Other Paragraph Features Present at Alteration
Linkages 1 p 250 R p 72 E	51+23	Tex Av 70.4 + +	Tar Av 58.7 + +	1	Log Unity, Lex Coh, Gram Coh
		2+/2	2+/2	1+/2	

Table 7-7 The Jewel in the Crown
Analysis of Linkages in Translation into Russian

Alteration No.and Page Refs. Russian-R English-E	Paragraph Length before Alteration	Original Paragraphs Shorter than Text Average	Original Paragraphs Shorter than Target Average	One-Sentence Paragraph Added in Translation	Other Paragraph Features Present at Alteration
Linkages 1 p 19 R p 5 E	79+92	TexAv148.5 + +	Tar Av 58.7 - -	0	Part Unity, Lex Coh
2 p 51 R p 36 E	66+127	+ -	- -	0	Spat Unity
		3+/4	0+/4	0/4	

The Word Child No alterations

Table 7-8 For Reasons of State
Analysis of Divisions in Translation into Russian

Alteration No.and Page Refs. Russian-R English-E	Paragraph Length before Alteration	Original Paragraph Longer than Text Average	Original Paragraph Longer than Target Average	One-Sentence Paragraph Created in Translation	Other Paragraph Features Present at Alteration
Divisions 1 p 49 R p 41 E	101	TexAv107.8 -	Tar Av 58.7 +	0	Vpt(In/Ex), Spat Ref
		0+/1	1+/1	0/2	

Table 7-9 Total Number of Divisions (English into Russian)

		Original Paragraph Longer than Text Average	Original Paragraph Longer than Target Average	One-Sentence Paragraph Created in Translation	
		4+/9	7+/9	5/18	

Table 7-10 Total Number of Linkages (English into Russian)

		Original Paragraph Shorter than Text Average	Original Paragraph Shorter than Target Average	One-Sentence Paragraph Created in Translation	
		4+/8	4+/8	2/8	

APPENDIX F

ADDITIONAL FINDINGS

The same topics will be dealt with in both Part 1 and Part 2.
They are:

(A) The Role of the Translator

(a) DOES THE TRANSLATOR FOLLOW A CONSISTENT STRATEGY IN THE ALTERATIONS INTRODUCED IN MORE THAN ONE TEXT BY THE SAME AUTHOR?

(b) DOES THE TRANSLATOR FOLLOW A SIMILAR STRATEGY IN THE ALTERATIONS INTRODUCED WITH MORE THAN ONE AUTHOR?

(B) Texts in Relation to More than One Translator

DO DIFFERENT TRANSLATORS ADOPT DIFFERENT STRATEGIES WITH TEXTS BY THE SAME AUTHOR?

(I) TRANSLATIONS FROM RUSSIAN INTO ENGLISH

(A) The Role of the Translator

(a) DOES THE TRANSLATOR FOLLOW A CONSISTENT STRATEGY IN THE ALTERATIONS INTRODUCED IN MORE THAN ONE TEXT BY THE SAME AUTHOR?

In Chapter 3 it was established that where alterations to paragraph structure occur, the factors of paragraph length and other features are consistently present. We take it that the translator responds to these combinations of factors and introduces the alteration. That being the case, we would expect that a translator who introduced alterations in text A by an author, would also introduce alterations in text B by that same author, providing that the style of both is similar.

In order to test this hypothesis we examined translations of two novels by Trifonov and two novels by Bulgakov, all translated by Michael Glenny; and two novels by Rybakov, both translated by Harold Shukman¹ and the following results were obtained:

<i>Another Life</i> (Trifonov) translated by Michael Glenny	23 Divisions	1 Linkage
<i>The House on the Embankment</i> (Trifonov) translated by Michael Glenny	1 Division	28 Linkages
<i>Black Snow</i> (Bulgakov) translated by Michael Glenny	0 Divisions	95 Linkages
<i>The White Guard</i> (Bulgakov) translated by Michael Glenny	1 Division	28 Linkages

¹ Yuri Trifonov, *The House on the Embankment*, translated by Michael Glenny (London, 1985).

Юрий Трифонов, *Дом на набережной*, in *Московские повести* (Moscow, 1988), pp. 349-476.

Михаил Булгаков, *Белая гвардия*, in Михаил Булгаков, *Романы* (Moscow, 1973), pp. 13-270.

Mikhail Bulgakov, *The White Guard*, translated by Michael Glenny (London, 1983).

Anatoli Rybakov, *Children of the Arbat*, translated by Harold Shukman (London, 1988).

Анатолий Рыбаков, *Дети Арбата* (Moscow, 1988).

<i>Heavy Sand</i> (Rybakov)	14 Divisions	46 Linkages
translated by Harold Shukman		
<i>Children of the Arbat</i> ,	40 Divisions	5 Linkages
(Rybakov)		
translated by Harold Shukman		

The main finding was that the translators altered more than one text by the same author. This indicates that the alterations in the texts analysed in Chapter 3 were not due to the particular approach of the translator on one occasion.

A secondary finding was that the proportion of divisions and linkages may vary considerably between the translation of one text by an author and the translation of another text by the same author. Without analysing each instance one cannot go further than the observation that paragraph length and other paragraph features played a role in the alterations, but the genre of the text and style of the author also appeared to exercise a significant influence.

For example, the variation in the proportion of divisions and alterations when the translation *Heavy Sand* was compared with *Children of the Arbat* was attributed to the different genres of the two texts. In *Heavy Sand*, containing many linkages, the novel is written in the form of reflective reminiscences by the narrator and this slower pace corresponds to the lengthier paragraphs; by contrast *Children of the Arbat*, containing many divisions, is a fast-paced political novel in which the shorter paragraphs suit the fast moving narrative.

(b) DOES THE TRANSLATOR FOLLOW A SIMILAR STRATEGY IN THE ALTERATIONS INTRODUCED WITH MORE THAN ONE AUTHOR?

In this section we look at the work of one translator in the translation of works by several authors to see whether the translator adopted an identifiable pattern of alteration in his or her translation practice. One of the most prolific British translators of modern Soviet fiction has been Michael Glenny and we examined a range of his translations, some of which have been mentioned in the previous section. The following results were obtained:

<i>Black Snow</i> (Bulgakov)	0 Divisions	95 Linkages
<i>The White Guard</i> (Bulgakov)	1 Division	28 Linkages
<i>The Keeper of Antiquities</i> ² (Dombrovsky)	2 Divisions	13 Linkages
<i>Faithful Ruslan</i> ³ (Vladimov)	2 Divisions	0 Linkages
<i>Another Life</i> (Trifonov)	23 Divisions	1 Linkage
<i>The House on the Embankment</i> (Trifonov)	1 Division	28 Linkages

²Yury Dombrovsky, *The Keeper of Antiquities*, translated by Michael Glenny (London, 1969).

Юрий Домбровский, *Хранитель древностей* (Paris, 1978).

³Georgi Vladimov, *Faithful Ruslan: The Story of a Guard Dog*, translated by Michael Glenny (Middlesex, 1979).

Георгий Владимов, *Верный Руслан: История караульной собаки* (Frankfurt, 1975).

The above findings agreed on the whole with what was expected. the large number of linkages in *Black Snow* coincided with a very short average paragraph length in the original (35 words per paragraph over the first 20 paragraphs); the slightly smaller number of alterations in *The White Guard* coincided with a longer average paragraph length (45.9 words per paragraph over the first 20 paragraphs). Following a similar pattern, the decreasing number of linkages in *The Keeper of Antiquities*, and still less in *Faithful Ruslan*, coincides with an increasing average paragraph length: (70.6 words per paragraph over the first 20 paragraphs in *The Keeper of Antiquities* and 108 words per paragraph over the first 20 paragraphs in *Faithful Ruslan*). One of the translations of the two novels by Trifonov seems to continue in this pattern: in *Another Life* with an increasing average paragraph length of 123.9 words per paragraph over the first 50 paragraphs. *The House on the Embankment* had an even greater paragraph length of 139.9 words per paragraph over the first 20 paragraphs, and might be expected to contain a greater number of divisions than *Another Life*, but exactly the opposite occurred with a large number of linkages found and only one division.

Drawing conclusions from average paragraph lengths, however, as was noted in Chapter 3, can be misleading as the individual instance of alteration may involve paragraphs the lengths of which differ considerably from the average paragraph length. Each of the above instances should be examined for a variety of factors before our suggestion that the above alterations tend to conform to a pattern, can be confirmed.

(B) Texts in Relation to More than One Translator

DO DIFFERENT TRANSLATORS ADOPT DIFFERENT STRATEGIES
WITH TEXTS BY THE SAME AUTHOR?

Translations of the works of Trifonov and Grossman by different translators were examined. The ideal analysis would be to find one source text that has been translated by more than one translator, but this rarely occurs with recent fiction (for earlier example of this see the comparison of translations of Gorky's novels in Chapter 4). What does sometimes occur is that one work of an author will be translated by translator A and another work by translator B.

The following results were obtained:

<i>Another Life</i> (Trifonov) translated by Michael Glenny	24 Divisions	1	Linkage
<i>The House on the Embankment</i> (Trifonov) translated by Michael Glenny	1 Division	28	Linkages
<i>The Exchange</i> (Trifonov) translated by Ellendea Proffer	3 Divisions	1	Linkage
<i>Taking Stock</i> (Trifonov) translated by Helen P. Burlingame	11 Divisions	1	Linkage
<i>The Long Goodbye</i> ⁴ (Trifonov) translated by Helen P. Burlingame	37 Divisions	6	Linkages

⁴Yury Trifonov, *The Exchange*, translated by Ellendea Proffer, *Taking Stock*, translated by Helen P. Burlingame, *The Long Goodbye*, translated by Helen P. Burlingame, in: Yury Trifonov, *The Long Goodbye: Three Novellas*, translated by Helen P. Burlingame and Ellendea Proffer (Michigan, 1978).

Life and Fate (Grossman)

9 Divisions 65 Linkages

translated by Raymond Chandler

*Forever Flowing*⁵ (Grossman)

33 Divisions 3 Linkages

translated by Thomas P Whitney

In Section A 2 above we mentioned the difference in alteration patterns when the two novels *Another Life* and *The House on the Embankment* were compared. When the three translations by Helen Burlingame and Ellendea Proffer are compared there is a general similarity in the pattern of alterations with divisions outnumbering linkages to a greater or lesser extent.

(II) TRANSLATIONS FROM ENGLISH INTO RUSSIAN

(A) The Role of the Translator

(a) DOES THE TRANSLATOR FOLLOW A CONSISTENT STRATEGY IN THE ALTERATIONS INTRODUCED IN MORE THAN ONE TEXT BY THE SAME AUTHOR?

We examined the work of the translators Е. Голышева and Б. Изаков in their joint translation of the works of Graham Greene.⁶ The practice of joint translation often appears in the translations

⁵Vassily Grossman, *Forever Flowing*, translated by Thomas P Whitney (London, 1973).

Василий Гроссман, *Все течет...* (Frankfurt, 1974).

⁶Грэм Грин, *Наш человек в Гаване* translated by Е. Голышева and Б. Изаков and Грэм Грин, *Доктор Фишер из Женевы, или ужин с бомбой*, translated by Е. Голышева and Б. Изаков in Грэм Грин, *Избранные произведения в двух томах* (Moscow, 1986).

Graham Greene, *Our Man in Havana* (London, 1958).

Graham Greene, *Doctor Fischer of Geneva or The Bomb Party* (London, 1980).

from English into Russian, which makes it difficult to examine the work of individual translators.

The following results were obtained:

Наш человек в Гаване 0 Divisions 0 Linkages

translated by Е. Голышева and Б. Изаков

Доктор Фишер из Женевы, 0 Divisions 0 Linkages

или ужин с бомбой

translated by Е. Голышева and Б. Изаков

There were no alterations in either translation.

(b) DOES THE TRANSLATOR FOLLOW A SIMILAR STRATEGY IN THE ALTERATIONS INTRODUCED WITH MORE THAN ONE AUTHOR?

The work of the translator Н. Волжина⁷ and Р. Облонская, together with other translators was examined.

Translations by Н. Волжина:

Жемчужина (Стайнбек) 4 Divisions 0 Linkages

Комедианты (Грин) 2 Divisions 0 Linkages

⁷ Джон Стайнбек, *Жемчужина*, *Иностранная литература*, 12 (1956), 7-52.

John Steinbeck, *The Pearl* (London, 1967).

Грэм Грин, *Комедианты* translated by Н. Волжина, in Грэм Грин, *Избранные произведения в двух томах* (Moscow, 1986).

Graham Greene, *The Comedians* (Middlesex, 1986).

Translations by Р. Облонская

<i>Коридоры власти</i> (Чарльз П. Сноу)	1 Division	0 Linkages
<i>Убить пересмешника</i> (Харпер Ли)	1 Division	0 Linkages
<i>Волшебная сказка отца Брауна</i>	0 Divisions	0 Linkages

<i>Странное преступление Джона Боулнойза</i> ⁸	1 Division	0 Linkages
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There was a consistent tendency to introduce very few alterations.

(B) Texts in Relation to More than One Translator

DO DIFFERENT TRANSLATORS ADOPT DIFFERENT STRATEGIES WITH TEXTS BY THE SAME AUTHOR?

The works of L. P. Hartley and Graham Greene translated by different translators were examined.

The following results were obtained:

Translations of the works of L. P. Hartley:

<i>Посредник</i> (translated by М. Загот)	1 Division	0 Linkages
<i>По-найму</i> ⁹ (translated by С. Белов)	0 Divisions	1 Linkage

⁸Г. К. Честертон, *Странное преступление Джона Боулнойза* and *Волшебная сказка отца Брауна* translated by Р. Облонская in Г. К. Честертон, *Рассказы* (Moscow, 1980), pp. 149-180.

G. K. Chesterton, *The Strange Crime of John Boulnois* and *The Fairy Tale of Father Brown*, in *The Complete Father Brown* (Middlesex, 1986), pp. 292-315.

⁹Л. П. Хартли, *По-найму* translated by С. Белов in Л. П. Хартли, *Посредник, По-найму* (Moscow, 1986), pp. 279-494.

Translations of the works of Graham Greene:

Комедианты 2 Divisions 0 Linkages

(translated by Н. Волжина)

Наш человек в Гаване 0 Divisions 0 Linkages

(translated by Е. Голышева and Б. Изаков)

Доктор Фишер из Женевы, 0 Divisions 0 Linkages

или ужин с бомбой

(translated by Е. Голышева and Б. Изаков)

There was a consistent tendency to introduce very few alterations.

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